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EXAGGERATION AND THE ARTISTIC TEMPERAMENT.

The century is young; the world also is young, as worlds go; and our country, compared with many, is very young. Exaggeration is one of the faults to which youth is peculiarly subject — and from which age is not wholly free.

To be an artist — in words, in color, with the chisel, on the stage, or in whatever medium — and not to exaggerate, sometimes and to some extent, might fairly be considered an impossibility. With the example of the Supreme Artist (personified or not) constantly before one's eyes, how could it be otherwise? For who will claim that the universe exhibits an exact adaptation of means to ends, with no waste? What an infinitesimal fraction of the sun's energy serves any known or conceivable end, compared with the vast amount of heat radiated each second into infinite space! Why should the maple tree produce ten thousand seeds a year when one seed in ten years would more than perpetuate its kind? Of course the naturalist's explanation is obvious enough; but the truth remains that nature is the very type and example of exaggeration, of a lavish exuberance that is the very opposite of restraint and reserve. In a sort of frolic superabundance of vital energy not even the superlatives of the up-to-date journalist can vie with her.

But this is not saying that hyperbole is a good thing in itself, or that the easy art of exaggeration is one to be cultivated. Rather is exaggeration to be regarded as an evil, though a necessary one, and its restraint to be studied. It is one form of animation, and animated restraint, as Walter Bagehot long ago observed, is a most desirable quality in literary expression, as in art generally. What makes the judicious exaggerator grieve is the reckless waste with which his carefully husbanded reserves of strong and effective words and phrases are squandered by the unthinking and unscrupulous on subjects of trivial moment; so that when the really great occurrence demands forceful description, the adequately descriptive terms are found to have been all worn threadbare. Funds that should have been accumulating against an earthquake, a pestilence, or a war, have been dribbling away in the purchase of daily bread. The reckless exaggerator is a spendthrift; unthinking resort to hyperbole is improvidence; and the few wise and heedful pay for the misdoings of the many foolish.

A recent book on "The Fortunes of the Republic," by a writer whose occupancy of a pulpit famous in our church history gives his utterances a weight and authority they might not otherwise possess, contains

this sentence in its preface: "I have talked with thousands of men of all classes, and if one can trust one's own eyes and ears, there is not the shadow of a shade of a reason for pessimism as to the people and institutions of this country." Taken literally, "thousands" means at least two thousand, and "all classes" admits of no exceptions. Each conversation, too, if profitable for instruction, must have occupied at least ten minutes. But who will believe that this busy preacher and pastor, writer and lecturer, has spent three or four hundred hours discussing industrial and sociological questions with representatives of all classes, from the philanthropist to the pick-pocket, from the plutocrat to the pauper, and from the organizer of vast industries to the vender of peanuts; and that not one of them all had any serious complaints or gloomy forebodings with which to cloud the author's optimistic outlook? And if the reader's credulity is thus strained at the very start, what likelihood that the succeeding chapters of the book will carry conviction? Surely the literary artist has here laid on his colors much too thickly.

The phrase "as easy as lying" is no bad formula to indicate the extreme of facility. The temptation to let a story lose nothing in the telling, but rather gain a great deal, is almost irresistible. It has been plausibly conjectured that the artistic temperament, the love of effective statement, in Carlyle and his wife, was responsible for all the wild rumors of acute inharmony between that interesting couple. Turning the pages of Mrs. Carlyle's sprightly correspondence, without looking for passages of conjugal endearment or the opposite, one soon chances on such highly-colored bits as the following vehement reference to a not very extraordinary incident connected with her pet dog Nero: "As for Nero, *his* temper is at all times that of an angel. But yesterday, O heavens! I made my first experience of the strange, suddenly-struck-solitary, altogether-ruined feeling of having lost one's dog! and also of the phrensied feeling of recognising him, from a distance, in the arms of a dog-stealer! But mercifully it was near home that he was twitched up." And apropos of repairs going on in the house, she writes distressfully to her absent husband: "For God's sake do not let John plump in upon me in my present puddlement. There wants only him, or the like of him, constantly running out and in, interfering with everything and needing to be attended to, to make my discomfort complete. The bare idea of it makes me like to scream!" With Carlyle himself, in his unstinted use of picturesquely emphatic language, readers are familiar. Writing to his brother John, he calls Ruskin, with humorous exaggeration of the latter's qualities, "a bottle of beautiful *soda-water*," and Macaulay he unduly depreciates in styling him, although "a man of truly wonderful historical memory," yet "in other respects constantly definable as the sublime of commonplace, not one of whose ideas has the least tincture of greatness or originality or any kind of superior merit except neatness of expression; *valde mediocris homo*." But it is in picturing his own woes and grievances that the artist's delight in vivid expression rises to its height in Carlyle. It is a question which gave him the greater satisfaction, toiling strenuously and successfully at his "Friedrich" for eight busy years, or groaning and ejaculating, in forcible exclamations and adjectives and adverbs, over his herculean task. "Ever since I wrote last year from Scotsbrig," he tells his brother John as the great book nears completion, "I have been working like a slave; day and night involved in confusions, of the most unmanageable nature; — the only limit not to break myself down altogether, in which case there would be no hope of the job. Never in my life had I a thing so difficult to do; and I am fallen old, and *feckless* in comparison; hope much dead in me; not *fit* to handle such huge mountains of rubbish; — yet dreadfully unwilling to be beaten by them, too. Being withal in the most evident state of special ill-health, *worse* than even naturally belongs to me at this age." A permissible comment on this artistry in words would be that the artist himself, with all his dyspeptic grumblings and growlings, outlived his younger brothers and passed far beyond the three-score-and-seven years alloted to average mortality.

Artistic emphasis of certain aspects or details is necessary in graphic art to differentiate it from the monotonous literalness of photography. The same judicious placing of emphasis is demanded in writing, in order to convert dull and colorless narrative into literature. What is characteristic requires touching up, what is unessential must be properly toned down. In the things of every-day life, in matters of conduct and costume and personal appearance, it is a process instinctive even in the least æsthetically developed of the race. The thick-lipped South-African negro is prone to exaggerate this labial deformity (or beauty, as he regards it) by thrusting thorns through his lips to make them swell; and, already provided with an abundant crop of woolly hair, he masses it high on the top of his head to accentuate the effect. Many tribes, as the Malays, the Kirghis, and the Hottentots, depress the already flat nose, sometimes even breaking down the bone; whereas the thin-nosed Arab or Spaniard can never acquire too great aquilinity. American Indians, unblessed with beards, pull out the few chin hairs they may chance to have; and hirsute Aino women paint the upper lip to make the mustache look heavier. The oblique eyes of Japanese belles are artificially made to appear even more oblique; and the long, narrow eyes of Egyptian dames are likewise rendered longer and narrower in appearance than in reality. The fat women of Uganda assiduously cultivate obesity, and the lean ladies of Java eat clay to reduce themselves still further. Chinese women, having naturally small feet, pinch them to infantile proportions. And so on, to any length.

Exaggeration, then, for purposes of æsthetic effect,

is inevitable, and, within limits, desirable. It is the due observance of the limits, the attainment of that golden mean which is artistic emphasis and not vulgar extravagance, that marks the true artist, economical of his resources and never conveying the impression of having exhausted his reserve force.

CASUAL COMMENT.

THE PROBLEM OF THE PUBLISHERS, which in the end is the problem of all dealers in merchantable wares — namely, how to sell their products so as to bring in the largest returns—is discussed by Mr. Merton H. Forrester in the current "Munsey's Magazine." The article is headed, "What has Happened to the American Book-Publishers?" And the answer given is that they have failed to take the hint furnished by the conspicuous success of the ten-cent magazines. It is argued that if attractive and low-priced periodical literature attains so wide a circulation as it has in the last dozen years, the same circulation ought to be attainable by attractive and low-priced books. It is further pointed out that, to use the writer's words, "no one has yet done more than scratch the surface of the possible reading public," and that even a book that has a sale of six hundred thousand copies is bought by only three-tenths of one per cent of the population of the United States. The argument, as presented, is plausible; but no account is taken of the fact that magazines live by their advertisements. Is there room in the advertising field, already so largely covered by the magazines and newspapers — not to mention the bill-boards, the street cars, the sandwich men, and various other means of attaining publicity — for books too? We have groaned, but groaned patiently, under the weight of the magazine's advertising pages. Should we ever submit to a proportionate increase in the size and weight of our books? The English experiment in half-crown novels has yet to be proved a success. The vast circulation of the so-called "subterranean" literature, the sensational trash that the world of letters knows nothing about, is not mentioned by Mr. Forrester, and hardly bears on the question under discussion, except to make a self-respecting author shudder at the thought of his poem or novel or essay depending, for its commercial success, on any such "cheap and nasty" style and methods. Perhaps Mr. Seymour Eaton and his lately organized Thinkers' Club will think out the correct solution of this problem of the publishers.

* * *

MR. CARNEGIE'S ADDITIONAL GIFT of five million dollars to the resources of the Carnegie Foundation for the Advancement of Teaching is to the educational world a matter of large importance. It assures the participation in the Foundation upon equal terms of State Universities and the Universities of private foundation. The tentative exclusion of the State Universities called forth no uncertain protest from those affiliated alike with private and state-supported institutions. The danger that Universities were to be classed according to the source of their funds and not according to the ideals that determined the manner of their expenditure was a very real one. Equally real was the danger that the two types of institution would be drawn into a rivalry spoken of as friendly in public conclave but hardly leading to friendly relations in the educational confessional. Moreover, the fact that the division line between the two types of institution was partly geographical still further presented the possibilities of factional and sectional division; while overshadowing these objections stood the fundamental disability that the Foundation, the integrity of whose service depended upon its achieving a national status and influence, was thus likely to be a one-sided and limited influence. It was pretty broadly hinted that the Trustees, — all chosen from private institutions, — while presenting arguments to show the necessity of the limitation of the Foundation, were really acting upon the conviction that presently the funds would not be sufficient to "go round." To have the financial disability completely removed certainly opens the way for a graceful retreat. It is in every way a consummation devoutly wished and devoutly welcomed. In THE DIAL of May 16, 1905, the great educational importance of the institution which Mr. Carnegie has called into being has been duly set forth. It seems eminently desirable that additional influences should be set at work to dignify and secure the academic career in the land of the dollar; and it is gratifying to record that dollars are to be used to bring some measure of security to the teaching profession in the higher institutions of learning throughout the length and breadth of the land. The State is ever an uncertain compensator for services rendered; and the argument of paternalism distresses legislatures. The inclusion of professors in state-supported institutions in this truly national foundation is only just, but of that type of justice more frequently conceded on paper than provided for in practice. Hence this tribute to Mr. Carnegie and the Trustees of the Foundation.

* * *

THE OLD AND THE NEW IN LIBRARIANSHIP have their respective claims to consideration, and the writer who has been discussing with Mr. Briggs, our recent correspondent, the merits of the ancient system, and who fears that some of his own remarks have been misunderstood or have even caused pain, ventures to add a few explanatory and propitiatory comments. He says: "There is really no cause for any disagreement between Mr. Briggs and the present writer. The desirability of wider acquaintance with books on the part of librarians great and small is one of the leading points of the doctrine preached here from week to week. In admiration for the spirit of book-lover and book-knower which was a characteristic of the 'old-fashioned librarian,' we will not yield a jot to anyone. If necessary, chapter and verse can be quoted to show that that creed has always been upheld in this pulpit. The little piece to which Mr. Briggs seems to have objected was intended to point out that on the whole we have gained, even if certain desirable qualities have been lost, with the disappearance of the 'old-fashioned librarian.' Libraries are popular and democratic where they formerly were exclusive and jealously guarded. Their faults are the faults of the age. At any rate, the discussion has had one gratifying point. Mr. Briggs says that he has 'repeatedly read the passage quoted again by the Transcript regarding the curmudgeon of olden time who kept his books under rusty lock and key.' Now, the only thing 'quoted' was from 'The Old Librarian's Almanac,' so we are led to the belief that Mr. Briggs is a reader of that fine old work. This is good news, indeed, and it is to be hoped that many others are following this example. 'The Old Librarian's Almanac' deserves to be better known by the present generation."

FRENCH IGNORANCE OF THINGS AMERICAN sometimes reaches a pitch that is almost equivalent to contempt. But we need not take offense; for the typical *boulevardier* is little better instructed in matters much nearer home. To him, Paris is France, and what lies beyond is all *terra incognita* and doesn't count. A delver into the archives of the French Academy has discovered some rather amusing evidences of an astonishing ignorance concerning so famous a man as George Washington. The Immortals did not even give him the title of "general," and apparently he was associated indiscriminately with "les officiers généraux, le Général Gates et le Général Green." As for spelling his name with anything like correctness, that was not to be expected: the French dictionary-makers got as near to it as "M. Wastington," "M. Wasinghton," and "Georgio Washinghon," and therewith remained content. If this was the best these learned gentlemen could do, what was to be expected of playwrights and actors in their attempts to exploit an illustrious name? What could the French tongue make out of either *W* or *sh*? The climax was reached in 1785, when there appeared on the stage a character designated as "Vazington fils," a son of George Washington. In Sauvigny's "La Liberté du Nouveau Monde," we find Vazington (*père*, not *fils*, this time) declaiming the following heroic lines:

> "J'ai rempli les devoirs d'un citoyen fidèle.
> Et si quelque succès a couronné mon zèle,
> Je le dois aux guerriers dont l'héroïque ardeur
> De mes nobles travaux a partagé l'honneur."

Could anything be less Washingtonian? But certain other famous Americans fared little better. In the catalogue of the Salon for 1789, Houdon's bust of Jefferson is entered as "M. Sefferson, Envoyé des Etats de Virginie." These and other entertaining matters of the same sort have been communicated to the Boston "Transcript" by Mr. Howard P. Arnold, of Pasadena, Cal.

* * *

A SELF-CONTRADICTORY CHARACTERIZATION OF AMERICAN LITERARY STYLE appears in the March "Blackwood," from the sprightly pen of Mr. Charles Whibley, who takes such delight in describing his late visit to this country. In his paper on "American Literature" he declares that "the writers of America have lagged honourably behind their age. The wisest of them have written with a studious care and quiet reverence." "The new world, to its honour be it said, has discovered no new art of letters. The land, where all else is characteristic, has made few attempts to impose its character upon the literary language." But after thus praising our men of letters for their faithful following of the old English models, he says, a few pages further on: "The whole continent is pegged out in well-acknowledged claims. Boston cultivates one style, Chicago another. Each corner makes the most of its own material, and cheerfully discovers to the other States its character and temperament. The result is of great and varied interest." Chicago he singles out for such peculiar praise as must be quoted here. "That admirable literature should come from Chicago," he writes, "is of itself a paradox. It is still more surprising that the best writers of Chicago should display the qualities of tranquillity and reticence, which you would expect least of all to find in that monstrous city. Yet it is characteristic of Miss Edith Wyatt and Mr. H. B. Fuller, who have painted the manners of Chicago with the greatest skill, that they never force the note. They look upon their fellow-citizens with an amiable sympathy; they describe them with quiet humour." Mr. Whibley's article should be read in full, even if one cannot take it all as gospel truth.

* * *

A NEW SHAKESPEARE MEMORIAL FOR LONDON has at last been definitely projected. Naturally it is to take the form of a statue. An able committee, which includes the President of the Royal Academy, Mr. Sidney Colvin, and Professor Gollancz, has chosen a fine site in Park Crescent, and secured King Edward's consent to the transference of the statue of the Duke of Kent now standing there to another position. It is proposed that the new statue shall be a world's tribute to the poet, and accordingly all civilized nations are to be invited to join the British Empire and America in the erection of a worthy memorial. Meanwhile the annual Shakespeare festival, in memory of the poet's birthday, is to come off as usual this month, under the capable and loving direction of Mr. F. R. Benson. The theatrical performances will continue nightly for three weeks from April 20, and on April 30 there will be a Shakespearean costume ball in the town hall at Stratford. Mr. Forbes Robertson as Hamlet, Mr. Lewis Waller as Henry V., Mr. Henry Ainley as Romeo, Miss Genevieve Ward as Queen Margaret in "Richard III.," and Mr. Poel and the Elizabethan Stage Society in "Measure for Measure," are among those who will assist Mr. Benson and his always thoroughly trustworthy company in the Shakespearean productions. Such a memorial as the Shakespeare festivals may be less lasting than monuments of marble or bronze, but it is certainly quite as strongly marked by the spirit of true remembrance.

* * *

A VETERAN LIBRARIAN'S RETIREMENT that will attract attention abroad as well as at home, and that will be deeply regretted by the community he has so long and so acceptably served, is that of Mr. Samuel Swett Green, for thirty-seven years head of the Worcester (Mass.) Public Library, of which he became a trustee forty-one years ago for a term of four years. Native of Worcester, his home-keeping has brilliantly contradicted the Shakespearean adage: his many honors and offices, and his many services to the cause of culture, have demonstrated his wits to be by no means "homely." Already known to the world of literature, he asks to be relieved of his library duties in order that he may devote himself to still further literary work; but it is probable that his successor will not be appointed before next year. Worthy of passing note is the fact that under Mr. Green's administration the Worcester library was the first in New England to open its doors on Sunday, and also (so rumor declares) the first in the world to allow the renewal of books by telephone. Other useful innovations are credited to him, and he has always shown himself responsive to suggestions and a vigilant foe to that lifeless routine into which librarians have been known to settle in somnolent content.

* * *

SHAKESPEARE ON A MERRY-GO-ROUND would be a curious spectacle to us, but probably not more so, nor so much so, as would have been to him the sight of his plays as now presented in Berlin on the Reinhardt Revolving Stage, or *Drehbühne*, whereby the scenes can all be expeditiously rendered in the original order and without the customary waits for scene-shifting and stage-setting. A spectator of these Reinhardt productions at the Deutsches Theater says, among other interesting things: "It may seem trivial to lay such stress upon

technique, but in Shakespeare, as in all the masters of dramatic art, the form is an expression and a part of the idea. The Deutsches Theater, presenting the play in its entirety, has manifested the structure of 'Twelfth Night' as I have never seen it revealed before. The untangling of the plot in the last act, in particular, one of the consummate masterpieces of dramatic technique, stands out in wonderful relief. It moved me deeply in the beautiful production by Mr. Sothern and Miss Marlowe, but if I compare my two impressions I see that then I was stirred by Shakespeare alone, while Herr Reinhardt supports the dramatist to the full with the subtle art of the stage manager. He has prepared for the untangling, moreover, by bringing out what I have never seen shown on the stage before, the tangling of the plot in the third act." We shall soon have Shakespeare served up in styles to suit all tastes — from the studied simplicity of the Ben Greet Players to the elaborate perfection of the Reinhardt Revolving Stage.

* * *

A RIVAL TO SIR BOYLE ROCHE, in the matter of bulls, has been discovered in an editor quoted (or reported to have been quoted) at a dinner party by Mr. Edwin Markham. "When I was teaching in Los Angeles," are Mr. Markham's alleged words, "I used to read every week a little country paper whose editor's metaphors were an unfailing joy to me." Three examples of marvellously mixed metaphors are then cited. First, concerning a contemporary whose truthfulness was questioned by the editor: "Thus the black lie, issuing from his base throat, becomes a boomerang in his hand, and, hoisting him by his own petard, leaves him a marked man for life." Next, in an article on home life: "The faithful watchdog or his good wife, standing at the door, welcomes the master home with an honest bark." And finally, in a notice of a farmer's death: "The race was run at last. Like a tired steed he crossed the harbor bar, and, casting aside whip and spur, lay down upon that bourne from which no traveller returns." The smile that these examples, if they are not too outrageous, may elicit, would be called forth a hundred times a day if one stopped to take thought of the original meaning of the separate words in scores of phrases that have become, by use and convention, as little noticeable for incongruity as, for instance, the shining cylinder adorning the head of a man of fashion, or the flapping skirts that make walking a weariness to women. We all mix our metaphors as unavoidably as we all observe, to some extent at least, senseless conventions.

* * *

THE PINE TREE POETRY OF JAPAN has received some very considerable additions in the last few months. At the recent time-honored festival of "the Reading of Poems," held annually in the presence of the Japanese Emperor and Empress, the subject set was "Shato no Matsu," or "The Pine Tree before the Temple Ground." Competing for the honor of being read in the august presence, some thirty thousand poems were sent in, says a writer in "The Japan Times." The pine tree seems to hold in Japan much the same place as the oak in England The cherry blossom is, of course, the national flower; but, says a native writer, "we have not only the quick beauty of the cherry blossom, whose pride is in its falling without complaint. There is a beauty which is feminine; and also manly beauty. I am rather suspicious that the cherry blossom belongs to the former sort of beauty; and I believe that there must be some other tree to represent our manliness and strength; I find the national ideal in the pine tree. Look at the pine tree, which will give you a divine suggestion if you see it keeping at a distance, and again inspire you with its strength if you are near to it; now it will appear to you as a man of powers and command, now as a prophet who scorns the world and dust. . . . There is no other tree like the pine in expressing such manliness and nobility." This, and more in similar strain, is calculated to appeal to anyone who has ever listened to the summer breeze whispering in the pine-tops, or heard the blast of winter smite "his thunder-harp of pines." But there is another avenue of appeal not noticed by this Japanese writer: the wholesome fragrance of the pine is not to be left out of account. Are there any associations more vivid than those connected with the sense of smell?

* * *

THE JOHNSON BICENTENARY is close upon us, and renewed appeal comes from the Mayor of Lichfield (Mr. W. R. Coleridge-Roberts) for contributions to complete the restoration of the lexicographer's birthplace, which is now set apart as a Johnson Library and Museum. The old bookshop (of Dr. Johnson's father) on the ground floor has been restored as nearly as possible to its original state, the modern shop front having been replaced by a double window in eighteenth-century style. "The ancient floor has been made secure," we are informed, "the old oak beams of the ceiling have been thrown open to view, and other work has been done to restore the shop to the state in which it existed in the olden days. We are now anxious," continues the Mayor, "to proceed with the Birth-room above the shop, to reveal the oak panelling, and to make manifest the other features of interest which prevailed when Dr. Johnson was born. Other rooms, and the roof, require renovation and reparation. . . . We wish to maintain the building as a memorial of the great and good man born there, and to hand it on to future generations of the English-speaking race."

* * *

THE ETHICS OF "SKIPPING" might move to long and tiresome argument, for and against. Does the habit of skipping, even judicious skipping, if acquired early, tend to superficiality and lack of thoroughness? Or does it promote intellectual independence and train the judgment? With what an outburst of contempt Dr. Johnson retorted on a questioner who had asked him, in regard to a certain book, whether he had read it through. "No," thundered Johnson; "do you, sir, ever read a book through?" A decidedly Johnsonian position is taken by Mr. Henry R. Tedder, Secretary and Librarian of the Athenæum, in his paper on "The Librarian in Relation to Books," read before the Library Association at Glasgow, and now published by a London house. "Most young people," he says, "are disgusted at the very threshold of life by being told that they must read all books through. Nothing is more ridiculous than this recommendation. None but the very best should be read from cover to cover, and not even the best is worth reading when it begins to weary."

* * *

HENRY THE EIGHTH'S COMMENTS ON MATRIMONY ought to be illuminating. He certainly had a wealth of matrimonial experience such as is granted to few. A copy (bearing evidence of having been owned by this much-married monarch) of the first edition (1526) of the "Christiani Matrimonii Institutio" of Erasmus has been unearthed by a bookseller of St. Martin's Lane. Being published only a year before Henry appealed to

the Pope for a divorce from Catherine of Aragon, it may well have proved a very timely addition to his library. To what extent the marginal notes and the underlinings were the ripe fruitage of experience with his three Catherines, his two Annes, and his lamented Jane, we shall never know; nor indeed whether in very truth this running commentary is from his august hand. It is at least said to be illegible enough to be the writing of a very illustrious personage.

* * *

THE AWAKENING OF ROCHESTER READERS has come at last. That city and New Orleans are the only large cities in the country that have thus far found life tolerable without a public library. But now the citizens of one of these places at least are asking for better things. Their wishes are voiced by the mayor in his annual message and by the superintendent of education in his yearly report. "The establishment of a public library," declares Mayor Edgerton, "is much to be desired, and I earnestly hope that means may be provided to accomplish this result." And Superintendent Carroll says: "The lack of this delayed public necessity is a most serious defect in our educational system, and retards relatively the intelligence and culture of the entire community." We should regard the retardation as positive and unqualified. Now let us hear from New Orleans.

* * *

THE VERSATILE AND SCHOLARLY MR. G. LOWES DICKINSON, after interesting us in Chinese affairs as viewed by a Chinese official, in the Greek way of looking at life, in the meaning of good, and in divers other matters, is to continue his disquisitions in a volume entitled "Justice and Liberty," which is promised for early publication. Furthermore, and perhaps more important still, Mr. Dickinson has been chosen as next year's Ingersoll lecturer at Harvard. This lectureship, established a few years ago by a bequest from the late George Goldthwait Ingersoll, has for its subject "The Immortality of Man," and has been filled by Professors Royce, Münsterberg, James, and Palmer, and other men of note, both lay and clerical; but it is our impression that never before has a lecturer been invited from abroad. Mr. Dickinson is worthy of the distinction.

* * *

SOME UNPUBLISHED LETTERS OF EDWARD FITZGERALD are promised in a volume which Mr. John Long of London will issue this spring. The book is an account of the singular friendship and business relations that existed between FitzGerald and the captain of his herring lugger, Joseph Fletcher — familiar to readers of the Letters as "Posh." "Altogether the Greatest Man I have known" was FitzGerald's characterization of his unlettered shipmaster, — certainly a flattering estimate from one who numbered among his intimates such lions as Thackeray and Tennyson and Carlyle.

COMMUNICATIONS.

LIBRARIES AND BOOK-LOVERS.

(To the Editor of THE DIAL.)

As I have read Mr. Briggs's complaint about the increasing scarcity of book-lovers among librarians, followed by Mr. Bailey's comment, I have wondered how far libraries may be responsible for the increasing scarcity of book-lovers in the world. Isn't it true that to love books one must live with them? Nowadays the average person, and even the average family, depends entirely upon libraries for reading matter. We don't buy books; we borrow them, — not as the book-lover borrows, to return no more, but with a business-like proviso that the volumes are unfailingly to be brought back by a certain specified date, failing in which we pay a fine. Reading thus becomes a business, to be disposed of within a definite period. "Seven-day Book," tagged on to all the new fiction and some of the more popular essays and biographies — who can become deeply attached to a "Seven-day Book"? What real friendship with a book ever developed even within the more generous allotment of two weeks, the regular library prescription?

Being country-born and bred, I grew up in a home blessed with books. Ours was not an especially large or well-chosen library, but it looms to vast and classic proportions when compared with the constantly changing shelf-full of rapidly aging current fiction that forms the only apology for a library in many homes of a younger and more sophisticated generation. When I am away from my own books and need to consult a play of Shakespeare or a volume of Thackeray or Ruskin, I proffer my request at the library window with a feeling that it requires explanation. But it doesn't; the business-like librarian sees no anomaly in the cultured person's getting any book where all books are to be had gratis. As a business matter this is sound, but it doesn't appeal to the book-lover. He haunts the shops, not the public libraries, and he treasures his own books, bought very often at a sacrifice of other necessities, as he would never value the privilege of consulting, with regulations, a thousand times their number. The sense of possession enters, however slightly, into every form of real affection. Who can feel it — who indeed has the right to feel it — towards the scarred and battered denizens of the Public Library shelves?

MARGARET VANCE.

Oak Park, Ill., April 9, 1908.

FICTION IN THE BOSTON AND TRENTON LIBRARIES.

(To the Editor of THE DIAL.)

In the "Casual Comment" department of THE DIAL for April 1, your comparison of the fiction departments of the Boston Public Library and the Trenton, N. J., Library is hardly fair, — possibly for the reason that the library reports are not plain to you. The statement that the Boston Public Library "has in three consecutive years purchased 129, 161, and 167 novels from the great mass of English fiction examined by the Committee" is possibly correct. It means *titles*, however, not volumes. Only the report of the librarian will show how many copies of each title were placed in the library, or how many volumes were purchased to replace those worn out.

The Trenton library added 1882 volumes of fiction. To a library worker this covers all new titles and replacements, including stories in the children's department.

I am not defending the fiction department of the Trenton library, but merely attempting to get the matter right from a library standpoint.

PURD B. WRIGHT.

St. Joseph, Mo., April 6, 1908.

The New Books.

Lord Cromer on Modern Egypt.*

The marvellous transformation wrought out in Egypt under British rule, and the methods by which it was accomplished, have come to be a favorite theme for retired Anglo-Egyptian statesmen. Some years ago Lord Milner published his "England in Egypt"; a few months ago Sir Auckland Colvin's "The Making of Modern Egypt" was reviewed in The Dial; and now we have Lord Cromer's "Modern Egypt," in two handsome volumes. Of all those who have told the story of English rule in Egypt no one is so well equipped for the task, and, it may be added, no one has performed the task so well, as Lord Cromer. His official career in Egypt began even before English occupation (March, 1877), and continued to 1907, when he retired full of years and honors, Parliament showing its appreciation of his long and distinguished services by voting him a grant of fifty thousand pounds. During this long period of nearly thirty years Lord Cromer was, as he says, "behind the scenes in Egyptian affairs," and English achievements there were more the result of his masterly influence than of anything else.

The author's purpose in writing this book was, he says, first, "to place on record an accurate narrative of some of the principal events which have occurred in Egypt since 1876," and, second, "to explain the results which have accrued to Egypt from the British occupation of the country in 1882." In addition to the wealth of material that has come from his own extended observations and his acquaintanceship with almost everyone who has taken a leading part in Egyptian affairs since the beginning of English occupation, he has had access to all the documents in the archives of the Foreign Offices of both London and Cairo. The remarkable story of Egypt under British rule has been told by Lord Cromer with a straightforwardness, an accuracy, and a charm of style never equalled in any other work dealing with the subject.

From a recital of the financial chaos which led to British intervention in 1882 Lord Cromer reviews in succession the history of the country under the guiding hand of English statesmen, the rise and fall of Pashas and Khedives, the triumphs of the English Army of occupation, the thrilling story of Gordon, the fall and reconquest of Khartoum, the problems of political readjustment and reconstruction, and the final withdrawal of French opposition through the Anglo-French Convention of 1904, which leaves England a free hand to carry out to full completion the great task she began twenty-five years ago. Of this latter event Lord Cromer says: "I rejoice that my connection lasted long enough to enable me to see the friendly relations of the past reëstablished after an interlude of misunderstanding which was detrimental alike to British, French, and Egyptian interests." Of the justification of the English occupation Lord Cromer has never entertained any doubt except as an academic question. The cannon which swept away the Dervish hordes at Omdurman, he says, proclaimed to the world that on England had devolved the solemn and responsible duty of introducing the light of Western civilization amongst the sorely tried people of the Soudan. The change which has taken place in Egypt under British occupation is, he declares, nothing less than remarkable, and can be fully appreciated only by those who are in some degree familiar with the system under which the country was governed in the days of Ismail Pasha. The extent of the change is well summarized by Lord Cromer in the following words:

> "A new spirit has been instilled into the population of Egypt. Even the peasant has learnt to scan his rights. Even the Pasha has learnt that others besides himself have rights which must be respected. The courbash may hang on the walls of Moudirieh, but the Moudir no longer dares to employ it on the backs of the fellaheen. For all practical purposes, it may be said that the hateful corvée system has disappeared. Slavery has virtually ceased to exist. The halcyon days of the adventurer and the usurer are past. Fiscal burthens have been greatly relieved. Everywhere law reigns supreme. Justice is no longer bought and sold. Nature, instead of being spurned and neglected, has been wooed to bestow her gifts on mankind. She has responded to the appeal. The waters of the Nile are now utilized in an intelligent manner. Means of locomotion have been improved and extended. The soldier has acquired some pride in the uniform which he wears. He has fought as he never fought before. The sick man can be nursed in a well-managed hospital. The lunatic is no longer treated like a wild beast. The punishment awarded to the worst criminal is no longer barbarous. Lastly, the schoolmaster is abroad, with results which are as yet uncertain, but which cannot fail to be important."

The difficulties of England's task and the embarrassments of the great pro-consul's own position were indeed large. Between the Englishman and the Egyptian there was a "thick mist" composed of "religious prejudice, antique and

*Modern Egypt. By the Earl of Cromer. In two volumes. With portraits. New York: The Macmillan Co.

semi-barbarous customs, international rivalry, vested interests and aspirations of one sort and another, some sordid, others not ignoble but incapable of realization." Cromer tells us that at times he had "to retire into his own diplomatic shell" and pose as one amongst many representatives of foreign powers. At other times he had to step forward as the representative of the Sovereign whose soldiers had Egypt in their grip. At one time he had to defend Egypt against European aggression, and sometimes in the early days to defend the British position against foreign attack. He had to keep in touch with the well-intentioned, but occasionally ill-informed, public opinion of England, to maintain British authority and at the same time hide as much as possible the fact that he was maintaining it, to work through British agents over whom he possessed no control, to avoid any step which might involve European complication, to keep the Egyptian question simmering, and to avoid any action which might tend to force on its premature consideration, etc.

Of the future of Egypt Lord Cromer thinks there are two alternative courses: either it must become autonomous, or it must be incorporated into the British Empire, and his own personal preference is in favor of moving in the direction of the former alternative. He does not, however, favor the immediate or even the early withdrawal of Great Britain, but only the adoption of a policy looking toward that step as an ultimate goal. Of the many delusions which at one time existed about Egypt, the greatest of all, he says, is the idea that England can shake herself free of the Egyptian Question merely by withdrawing the British garrison and then declaring to the world that the Egyptians must get on as well as they can by themselves. A fairly good and stable government must be insured until the Egyptians are capable of governing themselves without the presence of a foreign army in their midst, and without foreign guidance in civil and military affairs. That time Lord Cromer thinks has not yet come, but, on the contrary, is far distant, and one or two generations must pass away before the question can even be usefully discussed.

JAMES W. GARNER.

M. JUSSERAND, the French Ambassador to the United States, has contributed a critical essay entitled "Ben Jonson's Views on Shakespeare's Art" to the "Stratford Town Edition" of Shakespeare's works which Messrs. Duffield & Company will issue shortly. To this set is attached the unique interest of having been printed in Stratford-on-Avon, and in an old Tudor house next door but one to New Place, Shakespeare's home.

THE NEW DICTIONARY OF ARTISTS.*

A general book of reference covering the artists of the world, with their names in alphabetical order and a critical notice of each artist, is so very important to us all that it seems worth while to consider what there is, and what there may be, in that field. Of the new book, in twenty large volumes, whose title is given below, only one volume is as yet in being; but that one volume may be compared with the books which already exist. Nagler's "Allgemeines Künstler-lexikon" was the standby of a former generation; but, having been completed in 1852, it is neither full enough nor critical enough for the twentieth century. Dr. J. Meyer with his associates undertook, in 1870, such a revision and enlargement of Nagler as was then possible; but that work has never passed the third volume and the name "Bezzuoli." The scheme of those two works was nearly universal, — an alphabet of surnames of all who had produced works of fine art worthy of mention; and, as the Nagler work extended to twenty-two volumes, it was reasonably full.

On a much smaller scale, but with equal completeness of scheme, the "Allgemeines Künstler-Lexikon" which bore the name of Seubert filled three octavo volumes, as against the twenty-two somewhat larger volumes of Nagler. It was the most useful of ready reference books, until superseded by newer editions of practically the same book under other distinctive names. The edition in five volumes, dated 1895–1901, bears on the title-pages the names of H. A. Müller and H. W. Singer. No one who is in search of an inexpensive dictionary of artists need hope for a better book than the one last named; and with the naming of it the subject of the universal lexicon may be dismissed until the seeker takes up the first volume of Thieme and Becker. All other similar books of reference are limited in scope, and restricted in one or another fashion.

Bryan's "Dictionary of Painters and Engravers" is nearly a century old, but we need not reckon with any edition earlier than that revised by Graves and Armstrong and finished in 1889. That book again was superseded by the reissue under the charge of G. C. Williamson and published in five very large volumes during

* ALLGEMEINES LEXIKON DER BILDENDEN KÜNSTLER, von der Antike bis zur Gegenwart. Unter mitwirkung von 300 Fachgelehrten des In- und Auslandes. Herausgegeben von Dr. Ulrich Thieme und Dr. Felix Becker. Erster Band. As-Antonio de Miraguel. Leipzig: Verlag von Wilhelm Engelmann. New York: G. E. Stechert & Co.

1903–5. It has one excellent feature, — a table of the works of each artist thought notable, the classification being by museums and galleries of art as far as might be. Completeness in this was not proposed, — obviously it would be impracticable, — and there are even exceptions to the rule of its introduction, as where the long notice of William Blake offers no list at all of his productions, but names some of them only in the course of critical remark. The true limitations to the utility of Bryan are, however, to be found in its insularity of scope. It was said long ago that the English art student rarely sees anything important in painting except the works of the great Italians and those of the Englishmen who have studied, and followed or refused to follow, the early Italians; that he is prone to skip over two and one-half centuries, and all of Europe which lies between the Alps and the Channel. The Bryan Dictionary seems to have been put together as if to confirm that view in a slightly modified form, so extraordinary are the omissions, and so odd to a general student of graphic art are the proportions observed. And then, again, Bryan deals only with the artists who have died (excepting one or two who are mentioned as having abandoned the practice of their art), and on this account is destined to pass out of date at a relatively early period. This is true of "Painters and their Works" by R. N. James, in three not large volumes; a book otherwise well fitted for daily reference when painting, only, is in question.

The "Encyclopædia of Painters and Paintings," edited by Champlin and Perkins, and brought down to 1887, is strictly confined to its own subject. In like manner, Redgrave's admirable "Dictionary of Artists of the English School," published in 1874, is evidently of small scope — made smaller by the exclusion of living artists. It is nearly so with Clement and Hutton's "Artists of the Nineteenth Century," published in 1879, and with the famous books of reference for print-collectors by Bartsch and Passavant and less known authors, and with Anderson's "Descriptive and Historical Catalogue of Japanese and Chinese Paintings" — these special books are material for a universal dictionary like Thieme and Becker; it is unjust to all concerned to institute any comparison between them.

Comparison of one volume of such a work with corresponding parts of other dictionaries is likely to be ineffective, because of differences of method. Bryan, for instance, treats the subject "Allegri (Antonio)" in a full notice, "Andrea d'Agnolo" rather too briefly, and "Androuet," the architect and draughtsman of the French Renaissance, in thirty lines besides a list of items; but the new book refers these terms to "Correggio," "Sarto (A. del)," and "Ducerceau." Perhaps we may like the Englishman's method of treating each subject under the name of the artist rather than the surname or the nickname. Such a method is more capable of consistent use throughout; even as the English "Dictionary of National Biography" prefers family names, such as Cecil and Cavendish, to titles of nobility, as Salisbury and Devonshire; but all this is really indifferent. Sometimes the two books reverse their practice. "Fra Angelico" is turned over to "Fiesole" in the English book, but has in Thieme and Becker twelve columns (six pages) under "Angelico."

In other items, comparison is more feasible and more instructive. Andrea Andreani, the name signed to so many chiaroscuro prints of the sixteenth century, has thirty lines in Bryan, followed by a long list of the titles of prints; while in the German book there is reference to Bartsch for the needed list of prints, and four solid columns of critical discussion of the many doubtful questions about this mass of work, with brief and yet comprehensive description, a little remote to the reader who knows not tint-printing from several blocks, but as simply and quietly worded as was possible to the German *Gelehrte* who signs his work "K. P." Albrecht Altdorfer, highly praised and carefully criticised in the English book, receives in the German volume a long notice, full of learning and observation, signed "Pauly." Washington Allston has had allowed to him a fairly sufficient space in either book, the Allston notice in the new volume being very judicious; it is signed by Edmund von Mach. Alma Tadema, excluded from Bryan and from the great English "Dictionary of National Biography" because still admissible to "Who's Who," has a page of Thieme and Becker. Alessandro Allori (his teacher, Agnolo Allori, is referred to Bronzino) receives more notice than some purists would award him — nearly four columns; and even his son Cristofano, a decadent if there ever was one, is allowed a page. These Bolognese painters are treated in cursory fashion in the Bryan dictionary.

The great Alberti, chief glory of the classical revival of the fifteenth century, is not thought a fit subject for any list of painters and engravers, but receives the full fifteen pages —

the limit of favor, as the preface declares — in the German book. James and Robert Adam, the eighteenth century architects of London fame, have their full share of notice; and of these two, Robert, the author of the great study of the Roman palace at Spalato, is accepted as the more important personality. There are many architects whose record is found in Thieme and Becker. Alkamenes, the friend of Phidias, has six columns as against one-fifth as much space under "Alcamenes" in Smith's "Dictionary of Greek and Roman Biography and Mythology," and about the same allowance of room in the Pauly-Wissowa "Real-Encyclopædie." Andronikos of Kyrrhos in Syria, known to English writers as Cyrrhestes, and famous as the builder of the "Tower of the Winds" at Athens, has a column-long notice: though he is called a founder or deviser, rather than an artist. Anthemios of Tralles, the great man to whom, with the able assistance of Isidoros of Miletos, the world owes Sancta Sophia at Constantinople, has his five columns. Abadie, the French architect, who died in 1884, is perfectly well studied in the short notice which specifies his chief title to our remembrance — though the hatred he excited as the "restorer" of Saint Front at Périgueux could hardly be discussed.

Alexander Anderson, the American wood-engraver born in 1775, has half a column, and of him it is said that he was the first in America to use box-wood for engraving — namely, in "The Looking Glass for the Mind," published 1795–8. Under the term "Aligny" is given a notice of the landscape painter more often spoken of as Théodore Caruelle d'Aligny and studied as an engraver and etcher. Vapereau's "Dictionnaire des Contemporains" tells of him; but the German notice is fuller and much more critical. It is interesting, this hunting for the little-known men, like Alfarano, whom we associate with our only artistic record of the ancient basilica of Saint Peter on the Vatican hill. The only notice of him to be discovered in a modern book of reference is here; and care is taken to point out that he is not necessarily the draughtsman or the engraver, but perhaps the ecclesiastical dignitary, — the patron, only.

Artists of the farthest East are included in this new book, — as where Aimi, called Soken, a Japanese of the ninth or tenth century A.D., is named as having been a member of the national commission on painting: "Regierungskommission für Malerei." Has not that phrase a modern sound? Ameya was a Korean or a Chinese, who in the sixteenth century A.D. established a school of potters in Japan. He was naturalized, and took the name Sokei, founding the family known as Sasaki. Moslem builders and carvers, in Egypt and in Spain, are to be found under "Al-Kutami," and under the often recurring name "Abdallah." A name found on an Arabic vessel, exhibited in 1878, has introduced us to the potter, Abd-el-Fakir El Hadjaj-Mohammed. Byzantine painting of the Cretan school in the seventeenth century is named under "Angelos Kres." Makers and painters of Greek vases are, of course, numerous.

The result of a long examination of the volume is an enthusiastic hope that here, at last, we are to have an adequate dictionary of artists. A new volume every four or six months may be looked for. RUSSELL STURGIS.

A GERMAN VIEW OF THE GREAT ENGLISH COMMONER.*

When Dr. Albert von Ruville published his German biography of the Earl of Chatham, three years ago, it was recognized at once that the career of that vigorous and picturesque statesman had at last found a student who was equal to the task. English and American reviewers found much to criticize: in a few instances the author was convicted of errors that careful study should have corrected; many of his more important conclusions were challenged; and attention was called to a number of ludicrous mistakes, largely the result of careless proof-reading. But after all this had been said, the unusual merit of the work had to be granted. That such a work would be speedily translated into English was to be expected; and such a translation has now appeared. In its English form, the biography comprises three solid volumes of about four hundred pages each. The first volume deals with the usual subjects introductory to such a study — Pitt's ancestry, education, and introduction to life, and carries the narrative of his official career down to the declaration of war against France in 1756; the second reveals to us the great statesman and the war minister, and covers the eventful years 1756 to 1761; in the remaining volume is told the story of the long decline ending with Pitt's death in 1778.

The leading facts of Pitt's career are a matter

* WILLIAM PITT, EARL OF CHATHAM. By Albert von Ruville. Translated by H. J. Chaytor, M.A., assisted by Mary Morison. With an Introduction by Professor Hugh E. Egerton. In three volumes. New York: G. P. Putnam's Sons.

of common historical knowledge, and it was not to be expected that recent research would modify the general outline to any appreciable extent. Dr. von Ruville sees the course of eighteenth-century history very much as it has been viewed before; still, his work differs greatly from the English writings on the same subject. His attitude is that of a critic, not an advocate, and censure frequently appears where formerly we were accustomed to find unqualified praise. Different and apparently far more just are also his estimates of the men who shared with Pitt the duties and cares of government. With all his faults (and the author does not conceal them), Newcastle was at bottom a strong man and a keen politician, not the incompetent that some have described. The estimate of Lord Bute is also favorable: in unselfish patriotism and devotion to king and country he is more than Pitt's equal. George III. seems less of an enemy to the British constitution after one has read von Ruville's masterful analysis of the political situation in the earlier years of the new reign. Another important feature is the prominence given to Continental affairs; for the first time, perhaps, the importance of the Prussian alliance is stated at its true value. It may be said in this connection that the author's opinion of the English military leaders of the Seven Years' War is anything but high; but impartial justice is hardly to be expected from a German critic whose interest in the subject grew out of a study in the military career of the great Frederick.

The value of Dr. von Ruville's work is not so much in the carefully constructed narrative as in the discussions of social and political forces, in the revealing of secret motives and hidden influences, in the insight afforded into the political workings of the Whig system. But the author's strength is also his weakness; conclusions and inferences of this nature are usually based on circumstantial evidence, and in the use of such evidence a temper is often displayed that is neither judicious nor fair.

We have long been in the habit of regarding Pitt as the incorruptible commoner, the great orator, the lover of peace, and the friend of American liberty. This conception, though possibly correct in outline, is doubtless highly idealized. That Pitt was impervious to the ordinary means of corruption, von Ruville freely concedes; but he believes that at times even he yielded to influences of the baser sort. His "singular behavior in 1744, when he joined against his principles the party which was anxious to throw itself unconditionally into the arms of the Pelhamites," the author attributes to a legacy left him in the will of the Duchess of Marlborough, whom he now became anxious to please. Similarly, his violent opposition to the men who made the peace of Paris in 1763 was based, not on principle, but on a desire to satisfy an aged, eccentric, unreasoning, but wealthy Whig lord, Sir William Pynsent, who had made Pitt his heir to extensive estates in Somersetshire. His neutral position on the American question, in 1774, is attributed to a similar motive. The author apparently accepts the explanation of the Prussian ambassador: "He has two young sons to place, and only two months ago the king presented the elder of these with an ensign's commission." In discussing Pitt's agitation for parliamentary reform, von Ruville characterizes his political morality in the following terms:

> "In this, as in all cases, his objects were eminently practical and selfish. He supported everything that could help his plans, and opposed all that thwarted them; at a comparatively early date he had conceived the idea, though he had not elaborated it, that an excellent foundation of success might be laid by the strictest possible observance of political morality, and by the adoption of a certain lofty and disinterested attitude upon sordid questions of ways and means."

To this, Professor Egerton, in his "general introduction," rejoins that "Had such been the real Pitt, it would hardly have been necessary for Dr. von Ruville to write those volumes of his biography."

Nor is the author impressed with Pitt's greatness as an orator. His manner was impressive, but in argument he was often weak. The biographer makes a laborious attempt to place this conclusion on a historic foundation, but without success, as no such foundation can be built; all that we know of the matter of Pitt's speeches is derived from the memories of those who heard them. That Pitt affected the dramatic, is evident; we are told that he even used his old enemy, the gout, to give emphasis to his oratory. Perhaps the best illustration of this is his appearance in Parliament in January, 1745, which is thus described:

> "Pitt then made a highly dramatic appearance. His stay in Bath had given him little benefit, and he was still suffering from the gout, though it may be doubted whether his sufferings were as serious as he asserted. In any case he appeared wrapped in bandages, supported upon crutches, and provided with the necessaries of an invalid; and thus aroused the general attention. Then he raised his powerful voice and pointed to his bandaged limbs as evidence of the importance of a debate which would have brought him to the spot even upon the last day of his life."

The point of criticism that in this case any verbal reference to the speaker's illness should have been unnecessary, is doubtless well taken. But the author adds that "Pitt's behavior in the course of his speech, in which he rose to his full height and gesticulated vigorously" really made it necessary for him "to strengthen the belief in his sufferings . . . by outward show and by strong reference to his malady."

For Americans who remember Pitt principally for the stand he took on the colonial question in the closing years of his life, it is easy to hold the honored idea that Pitt was eminently a believer in conciliation and peace. The real facts, on the contrary, show that his passion was war; in earlier life he had hoped for an important military command; later, his great desire was to have the management of a war. He used his office as paymaster-general, not to acquire a familiarity with financial details, but "to extend his military knowledge, and to gain special information of movements against the enemy." When he entered the ministry, in 1757, it was expressly stipulated that Pitt was to have the conduct of the war then raging. And when the time came to treat with the enemy, his terms were not such as to indicate any great longing for peace.

"Chatham's greatness did not lie in counsel, in his home or his foreign policy; it lay entirely in action. It was when decision was taken, when he was placed in authority and the time had come to act, that he showed what he was." Von Ruville's second volume is a commentary on these sentences. The Seven Years' War was Pitt's opportunity, — it enabled him to demonstrate his great administrative abilities. Throughout this part of the work the treatment is sympathetic and appreciative; for Pitt the war minister the author displays an admiration that does not extend to the orator in opposition. In this volume we are given a circumstantial history of this tremendous war, with the emphasis on Pitt's wonderful management. His plans are detailed with painstaking care, those that failed as well as those that succeeded. But in this discussion, too, the minister is at times given scant justice: it is hard to believe that in appointing General Abercrombie to the American command, Pitt purposely selected a weak general, since "a man of greater capacity than Loudoun . . . might easily have proved obstinate and inconvenient in the important position of commander-in-chief." In 1761, when the war was drawing to a close, Pitt resigned, — but not, as is commonly thought, because he was forced to do so; "it rather seems that Pitt, against the wish of the king and his colleagues, seized the opportunity of resignation." Conditions demanded either a change in policy or a new chief; and Pitt found resignation easier than change.

With Pitt's position on the American question, Dr. von Ruville is not in sympathy; in a measure, he holds him responsible for the troubles that culminated in the Revolutionary War. Prior to the passage of the Stamp Act, the king had called him to the chief ministry; but he had declined the honor. "His consideration of purely material interests, his hope of a considerable inheritance — for in no other way is his behavior to be explained — had prevented him from seizing the helm of state at the right moment and guiding the country through the difficulties of the American question to the shore of reconciliation." Pitt favored a large measure of self-government for the colonies, but insisted at the same time on the supremacy of Parliament. He would relieve them of the burden of internal taxation, — their assemblies were the proper agencies for such purposes. But his arguments on the subjects of representation and taxation do not seem to have impressed his biographer very favorably: they were "more distinguished by enthusiasm for liberty than by legal insight."

When Pitt in 1766, as Earl of Chatham, reëntered the ministry and was called on to construct a colonial policy, we have another instance of his "singular behavior." He had now to choose between the conciliatory policy of Shelburne and the aggressive measures urged by Townshend. He refused, however, to make the choice, and referred the subject to Parliament. The author appears to believe that the prime minister felt himself committed to a line of action that he saw was impractical, but found withdrawal easier than the adoption of new plans.

In 1773 Chatham's views appear to have been less favorable to the colonial cause: he was shocked at the news of the Boston Tea Party. In a speech in May of the following year, he practically demanded that the revolt be suppressed, but favored leniency as a matter of expediency. It is significant that in discussing the Quebec Act he omitted all reference to the great grievance of the Americans, the matter of delimitation. But during the summer of this year he came under the influence of Benjamin Franklin, with the result that his views changed materially. A few months later, the demand was no longer for leniency, but for justice; not

for suppression of a revolt, but for withdrawal of the English troops. Chatham's plan, laid before Parliament in January, 1775, "for settling the troubles in America," the author considers thoroughly impractical; in England it had few friends, and in America "its proposals met with unambiguous condemnation."

As the war progressed, Chatham came to believe that America could not be conquered; at the same time, he refused to entertain the suggestion that American independence should be recognized. It is difficult to see how anyone holding such irreconcilable views could contribute much to the solution of the colonial problem after 1776. The suggestion that even as late as 1777 a ministry headed by Chatham might have evolved some plan of reconciliation finds no support in the present biography. William Pitt could carry out a policy, but could not initiate one; he was an administrator, not a constructive statesman. It remains for future students to determine whether this view of "the Great Commoner" is historically correct; but Dr. von Ruville's study is the work of a master, and his conclusions cannot be lightly set aside. LAURENCE M. LARSON.

ANOTHER INTERPRETATION OF BUDDHISM.*

The twentieth-century task of uniting and conciliating the Orient and the Occident calls to its behest every sort of interpreter. Let the scholar who has a conscience towards texts, history, science, and reason, not despise those who from emotion and self-chosen bias set themselves deliberately to "interpret" the East. We have had an example of one who retired from the Western world, making himself a sensitive plate to record his impressions of Japan, — which many among us receive as facts. Yet while the tints in the glasses worn may change, or may remain green or rose, the reality beneath abides. Even when one, mentally or in the body, retires from the white man's world and pictures Burma, we who cannot forget scriptures, or history, or science, or who know something of our own traditions, religion, and mentality, crave more matter-of-fact — even dry-as-dust bases of reality, and less rhapsody.

Now, in judging H. Fielding Hall's latest book, "The Inward Light," we must differentiate between its lush vocabulary, its intoxicating style, its quite feminine loveliness of method, on the one hand, and its strenuous claim to serious attention as truth on the other. Any panegyric, however extravagant, we are willing to bestow on its literary form. Charming, even enchanting, is this bit of philosophy disguised as a work of fiction. But as a presentation of Buddhism it lacks all the marks of serious acquaintance with originals or reality. "The West," the Christianity, and the history here presented are strangers to us, while the Buddhism set forth is neither of the Great nor the Lesser Vehicle. Even when we are told that "the day died in scarlet agony," and that "the couriers of the sun beat crimson light along the mountains," we still miss the real "color" of the East, though there is indeed much local Burmese "colour," as it might have been enjoyed by a sentimental Englishman. Any acquaintance with comparative religion, apart from that common in insular British society and among the plain folk of Burma, we do not discern.

Nevertheless this genuinely impressionable writer has made us his debtor because of the charm of his pen. He — or the printer's devil possibly — may spell "Musselmans" as "Musselmen," call Shinto a true system of ancestral worship, which it is not, show a woeful lack of acquaintance with Buddhist writings, and assert a thousand things, which, to one who knows a little of both East and West, sound like delicious nonsense. Nevertheless, profound sympathy and kindly intercourse have made him a generous exponent, if not an interpreter fair to other religions and races. Asia has still a secret, and blessed are they who seek to learn it. Even without a civilization built on iron and coal it is possible to catch glimpses of eternal truth, and, abiding therein, to find daily happiness. This is the burden of the book, and despite all cold and critical comment, the message is a moving one. Those who, at our libraries, are content with "popular" science, who take their history in the form of fiction, and their theology direct from their pastors, will be equally satisfied to regard this book as a true interpretation of the Aryan teaching and Agnostic faith — the product of "the Darwin of the soul." Only a few years ago, the Boston Brahmins accepted Sir Edwin Arnold's poem, "The Light of Asia," as a true exposition of Buddhism, when it was in fact only a subjective rhapsody tricked out in Christian phrase, and as true to real life as is Gilbert and Sullivan's extravaganza of "The Mikado" to Japanese history. WILLIAM ELLIOT GRIFFIS.

*THE INWARD LIGHT. By H. Fielding Hall. New York: The Macmillan Co.

A Nativity Play in Mexico.*

In its ninth Memoir, the American Folk-Lore Society presents the text and translation of a Mexican Play of the Nativity. In 1893 the veteran observer, Captain John G. Bourke, called the attention of the Society to this play, in an article printed in its Journal. He saw the performance at Rio Grande City, Texas, in 1891. It was given by a non-professional troupe of actors, most of whom could neither read nor write, who had been orally instructed in their parts by their leader — a cobbler. Captain Bourke had the leader write him out the full text. Two years later, at San Antonio, Texas, Captain Bourke found the same play again, and secured photographs of the performers and phonograph records of the songs. It is this material — text, photographs, and music — that is presented in the Memoir before us, under the editorship of Mr. M. R. Cole.

Such plays are not uncommon in Mexico today. This one, in a somewhat variant form, was witnessed by the present reviewer in various villages around Guadalajara during the seasons between 1894 and 1897. Throughout this region the play is purely traditional. While many leaders and trainers have manuscripts of the text, we have never seen an actual printed copy. The play is regularly rendered by a local group of amateur players taught and trained by one who has committed the play to memory or owns a manuscript of the text. The actors are mostly boys and young men from ten to twenty-three or twenty-four years of age. The play is usually rendered for the first time on Christmas Eve, at the home town of the players. For several evenings following it is given by the same players at village after village in the neighborhood, usually as an open-air performance, on the streets; and the players afterward, going about the village from house to house, expect presents, — sweets, cakes, fruit, cigarettes, tequila, and money.

The editor of this Memoir knows of the play as given at San Rafael, New Mexico, and at Pueblo, Mexico, — as well as at the Texas town reported by Captain Bourke; and from its widely-separated occurrences he decides that "Los Pastores is an old play of Mexican origin." That the play was once common throughout Mexico, there can be no doubt. That it was played there through a long period of time is equally certain. When a large section of Mexico was lost, it was quite natural that the old play should continue to thrive within the separated area. That it is still played there after sixty years of "American" control, will only surprise those who are fond of assuming that our country has great assimilative power. Our editor says, "No inconsiderable part of the population of Texas is still Mexican in everything but name." Of course!

It is not quite clear, however, why the editor assumes the play to be of Mexican *origin*. It may or may not be. All Western Europe once delighted in religious plays. Nowhere were they more popular than in Spain; nowhere were they so much used in propaganda; nowhere else did they occupy so large a share in the mind and thought of the people. Our editor justly remarks: "Long after public taste [elsewhere] had outgrown these primitive spectacles, sacred drama continued to develop in Spain, aided by the intense Catholicism of the country, and by the restraint to which secular drama was subjected. Lope de Vega lent the splendor of his genius to the *autosacramental*, while Calderon raised that form of symbolic drama to its highest level, contributing to the national repertory more than seventy Corpus Christi plays." "Los Pastores" *may* have originated in Mexico, but it is quite as likely to have come from the mother-country. Through the vice-royalty, all that came from Spain was admired; what was of local production was on the whole more or less despised.

When the first missionaries entered Mexico they certainly brought *autos* with them. In this new world they found Indians already delighting in spectacular public performances, and they promptly introduced the sacred drama among their native converts. These were often given at a cost of labor and trouble and money that would be remarkable even at the present day. Motolinia's description of a Corpus Christi festival given in 1538 almost staggers belief.

The editor of this volume has put a large amount of labor upon his task. A careful comparison is made between the various versions accessible; the metrical arrangement of the original is as nearly retained in the translation as is possible without the sacrifice of sense; some passages can be traced back to Spanish nativities by Antonio del Castillo and Antonio Mira de Mescua, but the greater part is still untraced. The rustic scenes of much of this untraced portion of the text influence the editor to refer the play as a whole to a Mexican rather than a Spanish source. As was to be expected,

* Los Pastores: A Mexican Play of the Nativity. Translation, Introduction, and Notes, by M. R. Cole. Memoirs of the American Folk-Lore Society. Boston: Houghton, Mifflin & Co.

the spelling of the text as given is full of errors and inconsistencies; the number of actual Mexicanisms in it, however, are few. While the translation is carefully done, there are some points of easy criticism. Andres is a pretty name, quite capable of direct transfer into English, and not beyond translation. Why it should be rendered by "Jim's Gabe" is a puzzling question. But the work as a whole is too seriously and conscientiously done to warrant petty criticisms.

The play of "Los Pastores" is probably a seventeenth century production. It varies in style "from doggerel to the distinction of good Spanish models." The actors are the Shepherds, the Hermit, Lucifer, and the Archangel Michael. The message of the Nativity is announced, producing varying effects upon the different actors. The shepherds seek the babe and render adoration to him. A combat takes place between Michael and Lucifer, in which the latter is finally subdued. The spirit of the play is on the whole good. There are fine passages, but there is also a good deal of coarse by-play. Most of the play is in versified monologue, but there are chorus-songs the airs of which are often pretty. FREDERICK STARR.

RECENT FICTION.*

It is a pleasure to welcome Miss Robins among the novelists once more, after her recent disastrous excursion into controversial fiction. It is still further a pleasure to find her again occupied with the theme which inspired "The Magnetic North," a book that had many constructive faults, but that largely made up for them by the vividness of its descriptive and dramatic passages. "Come and Find Me," which is also a story of Alaska (although it does not take us to that region until we are more than midway in the narrative), achieves its effects by force of imaginative vision rather than by any observance of the rules of the novelist's game; but the effects, when they are achieved, are undeniably striking. The climax, which holds us in breathless suspense while we are nearing it, and leaves our emotions wellnigh exhausted when it is done with, is made possible only by a defiance of what would seem to be an elementary principle of construction. We have every reason to expect that Jack Galbraith, who appears as a chubby infant in the opening chapters, is going to develop into the hero of the story, and he does, in a sense, but is kept away from the actual scene until the very end. We hear about him from time to time, and often expect him to appear in the flesh, but are disappointed again and again. Finally the heroine, who in search of her father has braved the horrors of the Cape Nome passage, and who has gone upon an expedition even farther northward, comes upon a lone hovel upon the desolate shore, and finds it occupied by an emaciated wreck of a man, stricken and starving, and an Eskimo dog in almost equally pitiable case. And this man is the Jack Galbraith whose thought has filled her mind during all the years between childhood and womanhood, and this is their first meeting, and their last, since the early days. Here are all the materials needed for a memorable situation, but it is made even more memorable by the story he tells her in his dying hour. For he and the dog are the sole survivors of a party that had accomplished the crowning task of exploration, and had actually set foot upon the North Pole. He still has with him the precious evidence — maps, drawings, and scientific records — of the achievement, and then and there, having told the tale, the woman and the dying man commit them to the flames. This really tremendous scene will long linger in the memory, and it is made even the more impressive for having been so long deferred. The rest of the book has value chiefly in preparing us for this consummation, although it includes much that deserves praise on its own account. Particularly is this true of the story of the voyage to Nome, and the vivid portrayal of the improvised mining camp upon the Arctic beach. The whole story, rambling and incoherent beyond what is ordinarily permissible, is redeemed by the bits of reality, the *choses vues*, that it gives us, first at intervals, and afterwards in almost continuous succession. It is assuredly a story with a grip, from its wavering beginnings in Southern California to its firm handling of the scenes by Bering Sea.

We are getting a little tired of the class of novels to which "Altars to Mammon" belongs, but this is not a bad example of its class. The wealthy capitalist who grinds the faces of the poor and salves his conscience by building churches has been worked to death of late, and ought to be allowed a season of decent retirement. He doubtless exists here and there, but he is by no means typically representative of our captains of industry. In the present instance he is painted in the most glaring colors, and his misdeeds have made him an object of general execration. He lives in a region not exactly described — somewhere in the mountain country of Maryland or West Virginia, — and his luxurious residence is effectively contrasted with the mean homes of his fellow citizens. He has a daughter, of course, who believes him to be the soul of goodness, and whose eyes it is the stern task of the novelist to open. This

* COME AND FIND ME. By Elizabeth Robins. New York: The Century Co.

ALTARS TO MAMMON. By Elizabeth Neff. New York: The Frederick A. Stokes Co.

THE REAPING. By Mary Imlay Taylor. Boston: Little, Brown & Co.

THE MEASURE OF THE RULE. By Robert Barr. New York: D. Appleton & Co.

THE METROPOLIS. By Upton Sinclair. New York: Moffat, Yard & Co.

THE IRON HEEL. By Jack London. New York: The Macmillan Co.

she does through the agency of the hero, a young Methodist minister, who is given this district as his first charge. Full of zeal he enters upon his mission, and soon finds himself at swords' points with the moneyed interests of the region on the one hand, and with its ingrained religious bigotry on the other. During the months of stress and trial that follow, he grows sadly discouraged, but his spirit is not broken, and he gradually outgrows his own narrowness as he comes to realize that no religion that does not express itself in terms of social service can have any vital meaning. In time, his influence leavens the whole community, and the institutional worker takes the place of the preacher. Incidentally, he defeats the local magnate's political ambitions, and carries off the daughter in triumph.

Miss Mary Imlay Taylor is a novelist whose work is always mannerly and pleasing, although it displays no remarkable gift of either invention or characterization. It usually has a melodramatic tinge and a neatly contrived plot. Of late, it has taken to dealing with American life, and has thus come in closer touch with reality than when its scenes were laid in foreign countries. "The Reaping," Miss Taylor's newest book, is a novel of Washington society as it exists to-day, and has for its hero a brilliant congressman, in line for the highest political honors, who is confronted with the difficult problem of getting off with the old love and on with the new. The woman who has long held his affections is married, but unhappily, and is impelled by her husband's misconduct and her own recklessness to seek a divorce. But her lover's feeling for her has by this time faded into a sentimental memory, and he has become seriously enthralled by the charms of a young girl whom he has recently come to know. This creates a perplexing situation for all three persons, for his sense of honor demands that he should offer his name to the woman who is freeing herself for his sake. The difficulty disappears with her death, as sudden as it is opportune for the novelist's purpose. There are some half a dozen lesser figures who are sketched for us naturally and with a fair degree of penetration, and the general atmosphere of the social life of the capital is interestingly and almost brilliantly reproduced.

"The Measure of the Rule" is a novel by Mr. Robert Barr. What the title means is a mystery that we have not been able to fathom; the story may be easily described by saying that it is in substance an account of a year spent by the hero as a student in the public normal school of a Western city. He has come from the farm, has been a country school teacher, and wishes to become a civil engineer. Reaching the metropolis, he finds it impossible to get the engineering training he wishes, and is persuaded by a chance acquaintance to enter the normal school instead. From this time on we are entertained by accounts of his experiences with the faculty, of his boarding-house life, and of his surreptitious acquaintance with a girl whom he wooes with amazing bluntness. As a study of the educational conditions of such an institution as is described, the book has a puzzling interest for us. The methods, the relations between teacher and students, the Draconian regulations, are utterly unlike anything we have ever known, and impress us as absolutely antediluvian. Yet they are given us in seemingly sober faith, and it is difficult to dispose of them as pure invention. Although the school is co-educational, a boy is not permitted to speak to a girl; and to be seen with one in public, or to be discovered making a social call, is a crime for which ignominious expulsion is the only possible penalty. Our hero, of course, who could not otherwise be a hero of fiction, brazenly flouts these restrictive rules, is daring enough to accept a girl's invitation to call, and commits the crowning audacity of escorting her home from evening prayer-meeting. From the consequences of this escapade he escapes by the skin of his teeth. In the end, he marries her, although not without much intervening tribulation, and we leave him neither engineer nor teacher, but a rising artist in Paris, whose latest contribution to the Salon has been the success of the year.

"Helpfulness and honesty seem to me the most essential characteristics of the American. . . . Consider the vividness of his religious emotion, his interest in religion and metaphysical science, — in short, look around everywhere without prejudice, and you cannot doubt that behind the terrifying mask of the selfish realist breathes the idealist, who is controlled by a belief in ethical values." These words of Professor Münsterberg came to our attention just as we were reading the latest productions of socialist fiction — Mr. Jack London's "The Iron Heel" and Mr. Upton Sinclair's "The Metropolis" — and we could not help contrasting the sane and deliberate opinion of the foreign-born critic with the reckless sensationalism of our radical native novelists, for "helpfulness and honesty" are precisely the two traits which they deny us, — which, indeed, they are bound to deny us in order to find a basis for their lurid descriptions and their dismal vaticinations. To take Mr. Sinclair first, his book pretends to picture the social and business life of New York City, concerning which he has diligently informed himself by feeding on the highly seasoned fare daily provided by our most enterprising journalism. His method seems to be that of taking at face value the wildest imaginings of the inventive reporter, multiplying by some such number as ten, and piling up the product with cumulative effect. For the purpose of impressing us with the sinful extravagance of the predatory rich, he employs the simple expedient of setting down the price of everything mentioned, from a lace handkerchief to a steam yacht. By contrast with the warm color thus imparted to the pages, the yellowest of ordinary journalism seems to have no more than a sickly lemon hue. It would be ridiculous to take the book seriously as a social study, and it has not even the merit of being a good story. Even the possible romance that is hinted at now and then does not materialize, and we close the book with

the feeling that our time has been wasted upon a very dull tract.

Mr. London's effusion is quite as dull a tract as the other; it is mainly different because it prophesies an impossible future instead of depicting an unreal present. A story has been going around the newspapers to the effect that the author recently signed himself in some guest-book or other as "Yours for the revolution," and that a serious socialist whose name came next added the words, "There ain't going to be no revolution." Really, this is about all there is to say on the subject of "The Iron Heel" considered as a thesis. Viewed as a product of the imagination, the book is also quite poverty-stricken. It describes the earlier stages of the revolution which the author sees coming, and considerately lets us know that the outbreak is only one lustrum distant from the present year of grace. By that time, the oligarchy will have got possession of pretty nearly everything capable of ownership, and the proletariat, rising in its might (and its greed) will begin the process of taking it all away. The conflict will be very "bluggy," and the author's imagination riots in its details. Various points of the story are enforced by choice footnote citations from our current literature of discontent. Of course, such books as this and the one previously discussed have a mischievous influence upon unbalanced minds, and we cannot but deplore their multiplication. No period of social unrest was ever more in need than the present of temperate discussion of the questions that our rapid material growth has forced upon all men's minds. Conciliation rather than strife, softness rather than bitterness of speech, should be the aims of all who really wish to help our civilization through the stressful years now at hand. And our civilization has no worse enemies than those who are engaged in the truly devilish work of fomenting social dissension and arraying class against class. It is for this reason, far more than because of their slovenly neglect of the principles of literary workmanship, that we think the two books now under review deserving of the severest condemnation.

WILLIAM MORTON PAYNE.

BRIEFS ON NEW BOOKS.

Studies of modern painters.

Mr. Christian Brinton does not state explicitly anywhere in his studies of "Modern Artists" (Baker & Taylor Co.) what constitutes his idea of modernity and thereby his basis of selection. But in general his test seems to be virility of insight and workmanship, a compelling personality, above all the power to paint realities, whether ideal realities like Watts, rococo realities like Fragonard, or the stern reality of toil like Meunier and Segantini. Of the fourteen artists discussed all are painters; eleven are still living or have died within the present century; and all are figure painters, not a single landscape being reproduced among the sixty full-page illustrations. These facts cast a little more light on Mr. Brinton's conception of the modern note in art. However, it is not fair to theorize too much about his choices, for he states distinctly that he is not writing to uphold any particular thesis, but is merely criticizing—or, to speak more accurately, characterizing—the work of each artist independently, trying to give a sense of each man's individuality and of the environment that moulded his work. Mr. Brinton is thus able to approach each painter with open mind and ready sympathy. His criticism is interesting in that it seizes so readily upon salient features and phrases its conclusions so forcibly. Meunier is the apostle of democracy; Whistler, on the other hand, typifies the inevitable reaction—"the principle of aristocracy reasserting itself." Lenbach is "the rigorous analyst to whom beauty of colour was naught and character was everything," while Sargent is "in no sense a painter of thought, or of feelings other than those which are plainly etched upon the human countenance," his whole interest being in texture, form, and shape,—in the glorification of rich and beautiful externals. Such characterizations are dangerous of course; they thrust forward one mood or one set of qualities and ignore others equally necessary to an exact delineation; but being always crisply stated and copiously illustrated by plates, whose generous number and fine quality are a telling feature of Mr. Brinton's book, these trenchant, decisive judgments will appeal particularly to the novice in art-study. It is for such readers, who are interested in interpretative rather than in technical criticism, that "Modern Artists" is intended. Among popular art books this has the further distinction of discussing several artists—such as Wiertz, the mad Belgian painter, Arnold Böcklin, Répin, and Zuloaga—whose work is likely to be new to many readers, and yet is of decided interest. The emphasis on portraiture is also unusual in books of this class.

Bonapartism and French liberalism.

The historical importance which Mr. H. A. L. Fisher, in his essays on "Bonapartism" (Oxford Clarendon Press), attributes to Napoleon's conversations at St. Helena, raises questions of great interest. He believes that Napoleon felt the need of harmonizing his life with the "requirements of French liberalism," and, to this end, spoke of himself as the representative of the ideas of 1789. This contention Napoleon sought to substantiate by dictating, in 1820, a constitution for the hypothetical reign of Napoleon II., which should include liberties never conceded by him—liberty of the press, freedom from administrative tyranny, and parliamentary control. He argued that the Empire had always meant peace, although in the search for a firm basis of peace he had continually been baffled by the English. In the single essay where this matter is discussed, Mr. Fisher has not given himself room enough to offer adequate evidence of the influence of these conversations upon the public opinion of

France. He mentions merely the fact that the journalist Armand Carrel was persuaded by them that Napoleon was a liberal. He appears also to believe that Louis Napoleon's book on "Napoleonic Ideas," published in 1839, had some influence in propagating the legend. In a later lecture on the downfall of the Second Empire, he remarks that Napoleon III., in making the concessions which opened the way for the Liberal Empire, was moved, partly at least, by the feeling that he must be consistent with what he had set forth as the Napoleonic system. The other lectures in the volume, covering the important phases of the subject to the final ruin of Bonapartism in 1870, are vigorous and suggestive in grasp of matter and style of treatment. This is especially true of the first, which shows wherein the Revolutionary movement was simply a persistence of political habits formed under the Old Régime, and how these tendencies smoothed the road of the master. But Mr. Fisher is mistaken in the view that even the early assemblies contented themselves with fixing the general principles of a legislative measure, leaving to the executive the duty of providing detailed regulations for their application. One looks through the columns of Duvergier in vain for evidence of this practice, and discovers, on the contrary, that the Constituent assembly, for example, was constantly encroaching upon executive functions, instead of abandoning any of its proper work to the executive.

The arousing of the Hermit Kingdom.

An experienced Orientalist and a professional psychologist, Dr. George Trumbull Ladd, has brought to the study of the Korean people and Korean problems an equipment possessed by no preceding visitor to the Hermit Kingdom. His book, "In Korea with Marquis Ito" (Scribner) is of course, from its very title, written rather from the Japanese than from the native or the Chinese point of view; but one cannot turn its pages without being impressed by its painstaking endeavor to be impartial and truthful in every particular. It has long been more than suspected that the press reports of Japanese high-handedness in Korea were greatly exaggerated. Marquis Ito, Resident-General, finding his administration greatly hampered and sadly misjudged in consequence of these sensational reports that only reached him, tardily, by way of England or America, invited Professor Ladd, in the course of a lecture tour in Japan a year ago, to spend some time at Seoul as his guest and to aid him in correcting the false impressions made on the public; and also the American visitor was to exert his influence, in whatever way he might choose, toward promoting more cordial relations between the protected and the protecting country, and toward "furthering for the Koreans themselves the benefits which the existing relations of the two countries made it desirable for both to secure." In the almost five hundred pages of the book, a full account of Dr. Ladd's experiences, and a sufficiently minute description of persons and places not always of savory sweetness, are faithfully given. There is also an excursion into the domain of history, and another into the field of prophecy. A glimpse at least of the Korean problem is furnished by the following passage from the closing chapter: "The future of Korea and of the Japanese Protectorate over Korea will inevitably depend upon the action and reaction of three classes of factors. These are the attitude and behavior of other foreign nations; the native capacity for self-government and the actual conduct of the Koreans themselves; and the policy of Japan, not as a theory or an experiment merely, but as embodied in industries, laws, institutions and other forms of practical effect." The volume is well illustrated, and is in every respect a valuable work of its kind.

The great California earthquake.

The great earthquake of April, 1906, which initiated such destruction in the city of San Francisco and the adjoining regions, called forth a great variety of scientific and descriptive writing. President Jordan, of Stanford University, has edited a volume containing a collection of eight essays, which appears with the title "The California Earthquake of 1906" (A. M. Robertson, San Francisco). With one exception the essays have been printed previously, chiefly in scientific journals; but while written from the scientific point of view, they are invested with a good degree of popular interest. Three of the writers are members of the faculty of Stanford University, and one is of the University of California. Dr. Omori, a member of the Imperial Earthquake Investigation Committee of Japan, and the inventor of a widely-used type of earthquake recorder, writes on the cause of the earthquake. Professor Derleth, of the University of California, occupies one-third of the book in describing the effects of the earth-movements upon structures of various types, and draws some practical conclusions as to the safest ways of building for the future. The chief article, from the standpoint of geology, is written by Professor Gilbert of the U. S. Geological Survey; five of the other articles are primarily geological in aspect, but distinctly popular in treatment. The concluding essay is by Mrs. Mary Austin, an accomplished magazine writer, who was one of the San Francisco victims, and describes the human side of the catastrophe in a graphic and picturesque way. The book is illustrated by a hundred and twenty-five half-tone plates from photographs showing the scenes of the great disaster.

An Italian critic of the English stage.

Dr. Mario Borsa's "The English Stage of To-day," translated from the Italian by Mr. Selwyn Brinton and printed at the Bodley Head (John Lane Co.), is an attempt, on the whole a successful one, to analyze present dramatic conditions and possibilities in England. Incidental references are made to the American stage, and much that applies to England applies equally well to this country. As might be expected of a Continental critic, Dr. Borsa sees

much that calls for unqualified condemnation, much that would almost lead a genuine lover of the theatre to despair of its intellectual elevation. We must all admit that the theatre has become commercialized as fully as any other business enterprise, and that the financially profitable but artistically ruinous system of "long runs" contrasts unfavorably with the more prevalent repertory of the Italian theatres. The censor, to the Italian critic, is an unmitigated evil, since the Anglo-Saxon conscience will have none of the plays that may show genius but not morals. The worst evil of all, however, is the great British public, "artless, coarse-minded, dull-witted," whose taste has to be pandered to in order that the play may have a run. Yet there are encouraging features even on the English stage. The work of Jones, Barrie, Pinero, and Shaw shows a marked advance over the rampant dulness of the mid-Victorian period. The achievements of the Stage Society and of the Court Theatre, which aim at the production of intellectual plays regardless of their commercial value, indicate that there is a strong working minority with ideals and enthusiasm. Corresponding to this intellectual minority, there are in Ireland the founders of the Irish National Theatre, of whom Mr. W. B. Yeats is chief, who are trying with some success to rehabilitate the "dim kingdom of the unreal" in the Celtic past. Indeed, the great British public has always been logically doomed by its Continental critics to produce a dull and heavy literature, and yet it has somehow managed to create a literature which is the despair of these same critics. The cause is not yet lost.

For teachers and parents of adolescent youth.

Professor Stanley Hall's important work on Adolescence, an epoch-marking if not epoch-making book (reviewed at length in THE DIAL of August 16, 1904), has been condensed and epitomized by the author into a single volume which appears with the new title "Youth, its Education, Regimen, and Hygiene" (Appleton). It is remarkable how large a proportion of the practically valuable matter of the two large volumes has been packed into the small one. Indeed, most teachers and parents would do better to read the smaller than the larger work; in the latter the uninitiated reader easily loses his orientation, and is confused and misled by the mass of pathological material. Some of the most important chapters are those on the Motor Powers; Plays, Sports, and Games; Faults, Lies, and Crimes; The Growth of Social Ideals; and finally that great declaration of revolt, Intellectual Education and School Work. It would have been well if some parts of the chapter on Sex Development in the original work had been adapted and included in the shorter volume; few topics stand more in need of wise and trustworthy popularization. It is to be regretted that the work was done so much with scissors. President Hall's extraordinary learning and wealth of ideas and expression amount to an actual obstacle in many places in the original work, to all except the expert; the shorter book is avowedly for the use of a larger public, and yet little has been done to adapt the style and form to this public, beyond the insertion of very mechanical foot-notes, sometimes almost *naïve* in their information, and of a glossary likewise mechanical and not well chosen. The constant occurrence of rare and ultra-technical words — in not a few cases apparently the creation of the author's scientific imagination and linguistic knowledge — and of long and involved sentences, is a serious defect in the work. Nevertheless, it is a world-classic on its subject, and should be read by everyone concerned with the education of youth, especially by high-school teachers and the parents of adolescent children.

An English biography of Lincoln.

The point of view of the new English biographer of Abraham Lincoln, Mr. Henry Bryan Binns, is shown by the quotation from Whitman on his title-page, — "The grandest figure yet on all the crowded canvas of the nineteenth century." Mr. Binns has done an excellent piece of biographical work, having written one of the best-balanced and sanest of the innumerable lives of Lincoln. There is evident advantage in his detachment from national and partisan considerations; he has been able to view the discussions and strifes of the antebellum period, and the vexed questions and stirring events of the Civil War, apart from the prejudices derived from the uncritical reading and study that largely shape the opinions of every American youth. The result is a biography of moderate compass that represents what in the main must be the final summing up of the man and his work in the annals of the world, the judgment of posterity upon "the greatest of the popular statesmen of the last century, the most notable among the leaders of the English-speaking democracy." Mr. Binns has not attempted to hide the earlier unlovely phases of Lincoln's life, but has traced his development out of them into the highest range of statesmanship and character. The book is one of the "Temple Biographies," published in London by Dent and in this country by E. P. Dutton & Co.

An unrivalled compendium of comparative anatomy.

The rapidity with which science advances, even in those fields of investigation which are already well exploited, is significantly shown in the fact that the treatises on comparative anatomy by Professor Robert Wiedersheim, of Freiburg in Baden, have, under several different titles, passed through no less than nine editions since 1882. A third English edition, based upon the latest German text, has been prepared by Professor W. N. Parker, with the collaboration of the author, and is published with the title "Comparative Anatomy of Vertebrates" (Macmillan). It is somewhat abridged from the original German text, and has been again revised by the author. It is quite unnecessary to comment upon either the comprehensive scholarship of the author or the skill of the translator; for both are

well known in the biological world. The work is without a rival in any language, and is unsurpassed as a complete and comprehensive compendium of the more significant facts of comparative anatomy, an indispensable text for college and university use, and a valuable work of reference in the general library. The illustrations are very numerous and excellent, though not always executed with the perfection found in the German original. This is especially noticeable in the case of those cuts in which color-printing has been employed. The size of the page has been somewhat reduced, resulting in a more convenient volume for the library shelf, but crowding the margins beyond the limits of good taste in book-making. The translation includes an extensive bibliography of the subject, covering sixty-eight closely set pages; but even this contains only the titles of the more prominent papers, and by no means all of these. It is doubtless an oversight that the "American Journal of Anatomy" is omitted from its proper place in these lists.

Knowledge of the solar system down to date.

Not every college professor is so fortunate as to have his class lectures done into a sumptuously printed and excellently illustrated volume, even after suitable revision to adapt them to a wider reading public. This has happened to Dr. C. L. Poor, of Columbia University, whose book on "The Solar System" now fills a niche in Putnam's notable "Science Series." The work contains a solid substratum of such historical matter regarding the sun and his family of attendant planets as one is accustomed to find in any well-ordered text-book on astronomy. To this the author has added the results of a wide reading of the latest researches, so that his treatment of his subject is brought well down to date. A special chapter is given to a popular explanation of the ever-puzzling subject of the tides, together with a brief account of Prof. George H. Darwin's theory of tidal evolution; but the author is not blind to the fact that many things are likely to happen which will keep this evolutionary process from bearing its full fruitage. As the planet Mars just now occupies the centre of the astronomical stage, Dr. Poor has devoted two chapters to it, the second one being a fair-minded though rather destructive criticism of the latest theories concerning the existence of sentient life upon its ruddy face. Most practical astronomers will agree with the statement (page 231) that "very little is actually known in regard to the conditions existing on Mars."

BRIEFER MENTION.

Mr. A. S. E. Ackermann has prepared and the J. B. Lippincott Co. has published a useful and amusing volume entitled "Popular Fallacies." In it many of man's pet beliefs and theories are subjected to searching scientific analysis and proved to be either carelessly mis-stated or utterly false. The fallacies disproved are of the most miscellaneous character. We are shown that we must no longer believe that a thick tumbler stands hot water better than a thin one, that the color of green tea is produced by drying the leaves on a copper tray, that falling stars are stars falling, that London cabfares are doubled after midnight, or that turning the hands of a watch backwards damages it. As the author suggests in his preface, none of his readers can be guilty of believing all the fallacies in the book, and on the other hand no one will fail to find there some of his pet delusions.

"Bradford's History of Plymouth Plantation" has just been added to the "Original Narratives of Early American History" published by Messrs. Charles Scribner's Sons. It is the sixth volume in that invaluable collection of reprints, and has been edited by the late William T. Davis, of Plymouth, who died a few months ago at the age of eighty-five, having nearly completed the task of seeing the book through the press. "Winthrop's Journal," in two volumes, is also soon to appear in this series.

It seems curious, considering the prestige of Vasari's "Lives of the Painters," that the technical Introduction to the "Lives" should have escaped translation into English until now. Miss Louisa S. Maclehose is responsible for the first English version, for which Professor G. Baldwin Brown furnishes notes and an interesting preface. The volume, which is a thick octavo, lavishly illustrated, is published by Messrs. Dutton & Co. under the title "Vasari on Technique." Vasari's text, which is divided into three parts, headed respectively Architecture, Sculpture, and Painting, consists in large part of practical directions about artistic materials and processes, intended for the enlightenment of both the craftsman and the lay reader.

A text-book of "Physiography for High Schools," by Professor Rollin D. Salisbury, is published by Messrs. Henry Holt & Co. in the "American Science Series." Professor Freeman used to say that the way to write a small book was to begin with a large book upon the same subject, and the opinion was undoubtedly sound. Professor Salisbury has thus qualified in the present instance by his share in the great three-volume "Geology" of Messrs. Chamberlin and Salisbury, as well as by his own large "Physiography." Not that the present volume is a very small one, but only in comparison with its huge predecessors. It seems to us to be a very good book indeed, admirably fitted to the needs of advanced students in high schools, and richly illustrated in the most attractive manner.

Mr. Ernest H. Short's "History of Sculpture" (Dutton) is avowedly written for a purpose. Mr. Short believes that true art is always the expression and interpretation of national life, the individual artist being "no more than the crest of a wave in the sea of mental, emotional, and physical energy whence art arises." As a background for an intelligent understanding of the sculpture of any age one must have, then, an idea of its temper and tendencies. Such conceptions Mr. Short endeavors to supply in brief historical summaries and characterizations; and by thus showing that beautiful marbles and bronzes have a vital relation to life, he hopes to arouse an interest in sculpture as a living art. His book covers the entire ground from the rise of the sculptor's art in Greece through the work of the French and British schools of the nineteenth century. Few biographical data are given, and attention is paid only to the most characteristic works of each artist.

NOTES.

"Justice to the Jew," by the Rev. Madison C. Peters, is published in a new and revised edition by the McClure Co., the original edition having appeared nine years ago.

A second edition of the Rev. Francis Aidon Gasquet's "The Black Death," an important work which has for some years been out of print, is now published by The Macmillan Co.

"The Tempest," "The Winter's Tale," and "Othello" are three new volumes in the "First Folio" Shakespeare, edited by the Misses Porter and Clarke, and published by Messrs. Thomas Y. Crowell & Co.

The Carnegie Library of Pittsburg has issued a very useful catalogue of books suitable for the reading of children in our elementary schools. They are classified by grades, and still further classified by subject under each grade. The titles are briefly annotated, and there is a complete index of authors and titles.

Mr. Clement K. Shorter is authority for the statement that the author of "Confessio Medici," published anonymously, is Dr. Stephen Paget, author of "Our Young People." Dr. Paget is a distinguished London physician and a son of the famous Sir James Paget, surgeon to Queen Victoria and King Edward.

Goya is the subject of the latest volume in Mr. Albert F. Calvert's "Spanish Series" of picture-books. Over six hundred examples of the artist's work are given in the illustrative half of the volume. These supplement the two hundred pages of text in a comprehensive way. The series is published by the John Lane Co.

A recent addition to the famous "Tauchnitz" library which is of special interest on this side of the water, is "A Manual of American Literature," the work of the professors of the English department at Cornell, under the editorial supervision of Mr. Theodore Stanton. Messrs. Putnam's Sons will publish the volume in this country.

Mr. Thomas B. Mosher has chosen "The Hound of Heaven," possibly the late Francis Thompson's most beautiful poem, for Spring publication in the unique style characteristic of his press. The edition, which is limited, is printed on Van Gelder paper, and may be had in paper, boards, or vellum binding. Mr. Mosher contributes an appreciative note to the edition.

The fourth publication of the Club for Colonial Reprints, of Providence, R. I., will appear this month. It consists of a reprint in facsimile from the original edition published in Philadelphia in 1772 of the "Invitation Serieuse aux Habitants des Illinois, by Un Habitant des Kaskaskias." Messrs. C. W. Alvord and C. E. Carter, of the University of Illinois, have edited the publication.

A volume of "Stories of Wagner Operas Told for Children," by Miss Elizabeth M. Wheelock, is published by the Bobbs-Merrill Co. Seven of the eleven music-dramas are put into simple narrative form, and the book is assuredly a contribution to the every-child-should-know literature of which we get so many examples nowadays. A fluffier swan than was ever seen upon any stage prettily decorates the cover.

An innovation in cataloguing that will commend itself to students and readers in special fields has recently been made by The Macmillan Company. This consists in a series of Check Lists, each list containing a complete enumeration of books published by this firm on a given subject. Owing to the large number of books published by the company in certain special fields, many of these lists comprise important sections of the bibliographies of their particular subjects. They are so compact as to be much more convenient for ordinary use than the large general catalogue. We understand that these lists are supplied without charge.

"Critical Essays of the Seventeenth Century," edited by Dr. J. E. Spingarn, adjunct professor of Comparative Literature in Columbia University, New York, is announced by the Oxford University Press. The aim of this work, which will be in three volumes, is to collect all the material (save the writings of Dryden) necessary for a thorough study of the development of English criticism in the seventeenth century, and to make this development more intelligible by annotation and comment.

The fourth annual meeting of the American Political Science Association was held at Madison during the Christmas holidays of last year, and the Proceedings are now published by the Waverly Press, Baltimore. Six groups of papers are included, having for their respective subjects the Latin American republics, Colonial government, the making and revision of law, the newer institutional forms of democracy, the administration of punitive justice, and public service commissions.

Messrs. Little, Brown & Co. have added four volumes to their series of popular-priced reprints of recent copyrighted fiction: "Sappho," by Alphonse Daudet, translated by George Burnham Ives; A. B. Ward's "The Sage Brush Parson"; "Mistress Brent," by Lucy Meacham Thruston; and "By the Good Sainte Anne," by Anna Chapin Ray. Print, paper, and binding are all of good quality, and the series will appeal to readers who are willing to save money by waiting a little for their new novels.

What will doubtless prove one of the most important publications of the coming Fall is a biography of the late Richard Mansfield, now being prepared by Mr. Paul Wilstach. Mr. Wilstach was for ten years associated with Mr. Mansfield's management and was his intimate friend. In preparing the book he has had the coöperation of Mrs. Mansfield, who has put at his disposal all her husband's papers and correspondence. Portions of the work will appear serially in "Scribner's Magazine" before its publication in book form.

As new volumes come to us in the "Shakespeare Library" of Messrs. Duffield & Co., we are considerably impressed by the magnitude and scope of this new publishing enterprise. Just now we have at hand four new volumes in the "old-spelling" section of the series, giving us "A Midsommer Nights Dreame," "The Comedie of Errors," "Twelfe Night," and "The Two Gentlemen of Verona." Mr. F. J. Furnivall edits the first of the four, and Mr. W. G. Boswell-Stone the remaining three. Another volume of the Library gives us Brooke's "Romeus and Juliet," edited by Mr. J. J. Munro, and still another adds "A Midsummer Night's Dream" to the section entitled "The Lamb Shakespeare for the Young."

Mr. J. Logie Robertson has edited "The Complete Poetical Works of Thomas Campbell," and the result is a single handsome volume published by Mr. Henry Frowde in his "Oxford" series of English poets. Mr. Robertson's opinion of Campbell is expressed by recording "a feeling of surprise and indignation that he is at present so much neglected," and "the conviction that a later generation will do more honour to his memory than we have done." This denotes the right sort of

editorial equipment, provided enthusiasm does not go far enough to destroy the balance of judgment. The "later generation" of which the editor speaks will not be likely to read extensively either "The Pleasures of Hope" or "Gertrude of Wyoming," but it will make a great mistake if it forgets some of the patriotic songs and ballads.

Four contributions from American writers appear in the April issue of "The Hibbert Journal." One of these, "The Dualism of St. Augustine," is by Mr. Paul E. More, the literary editor of the New York "Nation." Another is entitled "Religious Transition and Ethical Awakening in America," by Professor Arthur O. Lovejoy, at present lecturer in philosophy at Columbia University. A third is from the pen of Professor Frank Thilly, of Cornell University, and deals with "The World View of a Poet: Goethe's Philosophy." The last is "British Exponents of Pragmatism," by Dr. E. B. M'Gilvary, Professor of Philosophy in the University of Wisconsin. Messrs. Sherman, French & Co. of Boston are now the authorized agents of "The Hibbert Journal" in this country.

It will be good news to students of political economy, who are not college graduates, that the bars have been let down this year in the Hart, Schaffner & Marx competition for the best essays on economics. Heretofore the prizes have been restricted to those possessing a college degree. This year that restriction is removed, and now men and women who have not had university advantages may compete. Moreover, since most of them would feel at a disadvantage in such a contest, another and special contest for them alone has been instituted. They may have their choice. The trustees also announce that the contestants are not limited to the subjects suggested, though any other subject chosen must first be approved by the board as worth while. The first prizes in the three classes are $600, $300, and $500. Professor J. Laurence Laughlin of the University of Chicago is the Chairman of the committee which has charge of the competition. All essays which are awarded prizes are subsequently brought out in book form, five already having been published by Messrs. Houghton, Mifflin & Co.

Messrs. Houghton, Mifflin & Company announce the forthcoming incorporation of their firm under the laws of Massachusetts and under the name of Houghton Mifflin Company, for the continuation of the business of manufacturing and publishing books, founded by Henry Oscar Houghton more than fifty years ago. This will involve no change in the management or conduct of the business, the present partners retaining their full interest and active participation. Mr. James Duncan Phillips, Mr. Stephen B. Davol, Mr. Roger L. Scaife, Mr. Edward R. Houghton, and Mr. George Harrison Mifflin, Jr., who have been actively associated with the business for several years, will be members of the new corporation; the two first named being managers of the Educational Department. "The Atlantic Monthly," which has been published by the house since 1873, will hereafter, beginning with the August number, be published by The Atlantic Monthly Company, of which Mr. Ellery Sedgwick, Mr. Waldo E. Forbes, Mr. MacGregor Jenkins, and Mr. Roger Pierce will be members, Houghton Mifflin Company retaining an important interest. No change in the character or general conduct of the magazine is contemplated. Mr. Bliss Perry continues as editor, and the magazine will still be printed at The Riverside Press, and issued from 4 Park Street, Boston.

List of New Books.

[The following list, containing 101 titles, includes books received by The Dial *since its last issue.]*

BIOGRAPHY AND REMINISCENCES.

My Day and Generation. By Clark E. Carr. Illus., 8vo, gilt top, uncut, pp. 452. A. C. McClurg & Co. $3 net.

Victoria, the Woman. By Frank Hird. Illus., 8vo, gilt top, uncut, pp. 410. D. Appleton & Co. $2.50 net.

John Sherman: His Life and Public Services. By Winfield S. Kerr. In 2 vols., with portraits, 8vo, gilt tops, uncut, pp. 580. Boston: Sherman, French & Co. $4 net.

Lives of Great English Writers from Chaucer to Browning. By Walter S. Hinchman and Francis B. Gummere. Illus., 12mo, pp. 569. Houghton, Mifflin & Co. $1.50 net.

The Life of Antonio Rosmini-Serbati. Trans. from the Italian of G. B. Pagani. With portrait, 8vo, gilt top, uncut, pp. 491. E. P. Dutton & Co. $1.50 net.

Walt Whitman. By Bliss Perry. Revised edition; 12mo, gilt top, uncut, pp. 333. Houghton, Mifflin & Co. $1.50 net.

HISTORY.

A History of Modern Liberty. By James Mackinnon. Vol. III., The Struggle with the Stuarts, 1603-1604. 8vo, uncut, pp. 501. Longmans, Green, & Co. $5 net.

The Continental Congress at Princeton. By Varnum Lansing Collins. With engraved portrait, 8vo, gilt top, uncut, pp. 295. Princeton, N. Y.: The University Library. $3 net.

The Mother of California. By Arthur Walbridge North; with Introduction by Cyrus C. Adams. Illus., 8vo, gilt top, uncut, pp. 169. Paul Elder & Co. $2 net.

The Development of Modern Europe: An Introduction to the Study of Current History. By James Harvey Robinson and Charles A. Beard. In 2 vols., 12mo, pp. 810. Ginn & Co. $3.10 net.

The Dawn of the Constitution; or, The Reigns of Henry III. and Edward I. By James H. Ramsay. With maps and illus., 8vo, pp. 591. Macmillan Co. $2.75 net.

The Cherokee Indians: With Special Reference to Their Relation with the United States Government. By Thomas Valentine Parker. Illus., 12mo, gilt top, uncut, pp. 116. New York: Grafton Press. $1.25 net.

GENERAL LITERATURE.

The Making of Personality. By Bliss Carman. With frontispiece, 12mo, gilt top, uncut, pp. 375. L. C. Page & Co. $1.50.

Aspects of George Meredith. By Richard H. P. Curle. With portrait, 12mo, gilt top, uncut, pp. 309. E. P. Dutton & Co. $2 net.

A History of Literary Criticism in the Renaissance. By J. E. Spingarn. Revised edition; 16mo, uncut, pp. 350. Macmillan Co. $1.50 net.

On the Training of Parents. By Ernest Hamlin Abbott. 12mo, pp. 141. Houghton, Mifflin & Co. $1 net.

Studies in New England Transcendentalism. By Harold Clarke Goddard. 8vo, pp. 217. "Columbia University Studies in English." Macmillan Co. Paper, $1 net.

Ideas of a Plain Country Woman. By the "Country Contributor." 12mo, pp. 235. Doubleday, Page & Co. $1 net.

Love and Life and Other Studies. By Alfred Kreymborg. 12mo, gilt top, uncut, pp. 65. New York: Grafton Press. $1 net.

VERSE AND DRAMA.

The Dynasts: A Drama of the Napoleonic Wars, in Three Parts. By Thomas Hardy. Part III., 12mo, gilt top, uncut, pp. 355. Macmillan Co. $1.50 net.

Hannele: A Dream Poem. By Gerhart Hauptmann; trans. by Charles Henry Meltzer. 12mo, gilt top, uncut, pp. 101. Doubleday, Page & Co. $1 net.

An Ode in Commemoration of the Founding of the Massachusetts Bay Colony, in the Year 1623. By Madison Cawein. 12mo, pp. 25. Louisville, Ky.: John P. Morton & Co.

The Dark Ages and Other Poems. By "L." 12mo, uncut, pp. 58. Longmans, Green, & Co. $1.

The Love Sonnets of a Car Conductor. By Wallace Irwin. With frontispiece, 12mo. Paul Elder & Co. 50 cts. net.

NEW EDITIONS OF STANDARD LITERATURE.

The Complete Poetical Works of Edmund Spenser. Edited by R. E. Neil Dodge. With portrait in photogravure, 8vo, gilt top, pp. 852. "Cambridge Edition." Houghton, Mifflin & Co. $3.

The Works of Alfred, Lord Tennyson. Annotated by Alfred Tennyson and edited by Hallam Tennyson. Vol. II., 12mo, gilt top, uncut, pp. 586. "Eversley Edition." Macmillan Co. $1.50 net.

Coleridge's Literary Criticism. With Introduction by J. W. Mackail. 16mo, pp. 266. London: Henry Frowde.

FICTION.

Prisoners of Chance: The Story of What Befell Geoffrey Benteen, Borderman, through his Love for a Lady of France. By Randall Parrish. Illus. in color, 12mo, pp. 423. A. C. McClurg & Co. $1.50.

The Heart of the Red Firs. By Ada Woodruff Anderson. Illus., 12mo, pp. 313. Little, Brown & Co. $1.50.

The Coast of Chance. By Esther and Lucia Chamberlain. Illus., 12mo, pp. 465. Bobbs-Merrill Co. $1.50.

The Sentimental Adventures of Jimmy Bulstrode. By Marie van Vorst. Illus., 12mo, uncut, pp. 374. Charles Scribner's Sons. $1.50.

The Barrier. By Rex Beach. Illus. in tint, 12mo, pp. 310. Harper & Brothers. $1.50.

The Man Who Was Thursday: A Nightmare. By G. K. Chesterton. 12mo, pp. 281. Dodd, Mead & Co. $1.50.

Seeing England with Uncle John. By Anne Warner. Illus., 12mo, pp. 492. Century Co. $1.50.

Love's Logic and Other Stories. By Anthony Hope. 12mo, pp. 322. McClure Co. $1.25.

Home from Sea. By George S. Wasson. Illus., 12mo, pp. 334. Houghton, Mifflin & Co. $1.50.

The Fair Maid of Bath. By Elizabeth Ellis. With frontispiece in color, 12mo, pp. 342. Dodd, Mead & Co. $1.50.

Into the Primitive. By Robert Ames Bennet. Illus. in color, 12mo, pp. 319. A. C. McClurg & Co. $1.50.

The Old Room. By Carl Ewald; trans. by Alexander Teixeira de Mattos. 12mo, pp. 317. Charles Scribner's Sons. $1.25.

The Bond. By Neith Boyce. 12mo, pp. 426. Duffield & Co. $1.50.

The Vigil. By Harold Begbie. 12mo, pp. 392. Dodd, Mead & Co. $1.50.

The Man of Yesterday. By Mary Holland Kinkaid. Illus. in color, 12mo, pp. 318. Frederick A. Stokes Co. $1.50.

The Four-pools Mystery. Anonymous. With frontispiece, 12mo, pp. 336. Century Co. $1.50.

His First Leave. By L. Allen Harker. 12mo, uncut, pp. 309. Charles Scribner's Sons. $1.50.

The Belle Isleconsidered. By Richard Brinsley Newman. Illus., 12mo, pp. 423. Lothrop, Lee & Shepard Co. $1.50.

The Chorus Lady. By John W. Harding, based on the play of James Forbes. Illus., 12mo, pp. 329. G. W. Dillingham Co. $1.50.

The Dissolving Circle. By Will Lillibridge. With frontispiece in color, 12mo, uncut, pp. 314. Dodd, Mead & Co. $1.50.

Her Ladyship. By Katherine Tynan. With frontispiece, 12mo, pp. 305. A. C. McClurg & Co. $1.50.

The Call of the South. By Robert Lee Durham. Illus., 12mo, pp. 439. L. C. Page & Co. $1.50.

Katherine Trevalyan. By Louise Maunsell Field. 12mo, pp. 347. McClure Co. $1.50.

Old Mr. Davenant's Money. By Frances Powell. 12mo, pp. 328. Charles Scribner's Sons. $1.50.

The Tenants: An Episode of the Eighties. By Mary S. Watts. 12mo, pp. 313. McClure Co. $1.50.

Matthew Porter. By Gamaliel Bradford, Jr. With frontispiece in color, 12mo, pp. 419. L. C. Page & Co. $1.50.

In the Potter's House. By George Dyre Eldridge. 12mo, pp. 338. Doubleday, Page & Co. $1.50.

The Nun. Trans. from the French of René Bazin. 12mo, pp. 243. Charles Scribner's Sons. $1.

Lord of the World. By Robert Hugh Benson. 12mo, pp. 352. Dodd, Mead & Co. $1.50.

The Castle of Dawn. By Harold Morton Kramer. Illus., 12mo, pp. 407. Lothrop, Lee & Shepard Co. $1.50.

The Round Up. By John Murray and Mills Miller, based on the play of Edmund Day. Illus., 12mo, pp. 344. G. W. Dillingham Co. $1.50.

The Clutch of Circumstance. By James Barnes. Illus., 12mo, pp. 383. D. Appleton & Co. $1.50.

The Virgin Widow. By Randal Charlton. 12mo, pp. 308. G. W. Dillingham Co. $1.50.

Prince Charlie. By Burford Delannoy. With frontispiece, 12mo, pp. 318. R. F. Fenno & Co. $1 net.

Go to It. By Hugh McHugh. Illus., 16mo, pp. 113. G. W. Dillingham Co. 75 cts.

Popular Editions of Recent Fiction. New vols.: Sappho, by Alphonse Daudet, trans. by George Burnham Ives; The Sage Brush Parson, by A. B. Ward; Mistress Brent, by Lucy Meacham Thruston; By the Good Sainte Anne, by Anna Chapin Ray. Each with frontispiece, 12mo, Little, Brown & Co. Per vol., 75 cts.

TRAVEL AND DESCRIPTION.

Tuscan Feasts and Tuscan Friends. By Dorothy Nevile Lees. Illus., 8vo, pp. 299. Dodd, Mead & Co. $1.75 net.

Around the World in a Year. By George L. Carlisle. Illus., 8vo, gilt top, pp. 310. Baker & Taylor Co. $2.

To Panama and Back: The Record of an Experience. By Henry T. Byford. 12mo, pp. 384. Chicago: W. B. Conkey Co.

RELIGION AND THEOLOGY.

Authority, Ecclesiastical and Biblical. By Francis J. Hall. 12mo, pp. 300. Longmans, Green, & Co. $1.50 net.

Passing Protestantism and Coming Catholicism. By Newman Smyth. 12mo, pp. 209. Charles Scribner's Sons. $1 net.

The Great Salvation: A Gospel for the Day. By P. Wilson. 12mo, pp. 281. Jennings & Graham. $1.25 net.

The Mother the Child's First Bible Teacher. By Mary J. Chisholm Foster. 16mo, pp. 32. Jennings & Graham. 25 cts. net.

The Christian View of Childhood. By W. S. Edwards. 16mo, pp. 27. Jennings & Graham. 25 cts. net.

POLITICS—ECONOMICS—SOCIOLOGY.

Gold, Prices, and Wages under the Greenback Standard. By Wesley Clair Mitchell. With charts, large 8vo, pp. 632. Berkeley: The University Press. Paper, $5 net.

State and Local Taxation: Addresses and Proceedings of the First National Conference, under the Auspices of the National Tax Association, Columbus, Ohio, November, 1907. 8vo, pp. 675. Macmillan Co. $4 net.

The Bank and the Treasury: Bank Capitalization and the Problem of Elasticity. By Frederick A. Cleveland. Revised edition; 12mo, pp. 371. Longmans, Green, & Co. $2 net.

Proceedings of the American Political Science Association at its Fourth Annual Meeting, held at Madison, Wisconsin, December 27-31, 1907. Baltimore: Waverly Bros. $2 net.

NATURE AND OUTDOOR LIFE.

Leaf and Tendril. By John Burroughs. With portrait, 12mo, gilt top, uncut, pp. 288. Houghton, Mifflin & Co. $1.10 net.

Trees in Nature, Myth, and Art. By J. Ernest Phythian. Illus., 12mo, pp. 300. George W. Jacobs & Co. $1.50 net.

BOOKS FOR THE YOUNG.

Fritzi; or, The Princess Perhaps. By Agnes McClelland Daulton. Illus., 12mo, pp. 417. Century Co. $1.50.

The Wonder Book of the Atmosphere. By Edwin J. Houston. Illus., in color, etc. 12mo, pp. 326. Frederick A. Stokes Co. $1.50.

The Yale Cup. By Albertus T. Dudley. Illus., 12mo, pp. 301. Lothrop, Lee & Shepard Co. $1.25.

Stories of Wagner Operas Told for Children. By Elizabeth M. Wheelock. With frontispiece, 12mo, gilt top, pp. 208. Bobbs-Merrill Co. $1.25.

Dave Porter in the Far North. By Edward Stratemeyer. Illus., 12mo, pp. 285. Lothrop, Lee & Shepard Co. $1.25.

The Playmate. By Charles Turley. Illus. in color, etc., 12mo, uncut, pp. 306. E. P. Dutton & Co. $1.50.

EDUCATION.

An Introduction to Child-Study. By W. B. Drummond. 12mo, pp. 348. Longmans, Green, & Co. $1.70 net.

The Kindergarten in American Education. By Nina C. Vandewalker. With frontispiece, 12mo, pp. 274. Macmillan Co. $1.25 net.

School Reports and School Efficiency. By David S. Snedden and William H. Allen. 8vo, pp. 183. Macmillan Co. $1.50 net.

El Trovador. Por Antonio García Gutiérrez; edited, with vocabulary, by H. H. Vaughan. 16mo, pp. 108. D. C. Heath & Co. 40 cts. net.

MISCELLANEOUS.

The Writings of James Madison: Comprising his Public Papers and his Private Correspondence, including Numerous Letters and Documents Now for the First Time Printed. Edited by Gaillard Hunt. Vol. VII., 1803-1807. Limited edition; 8vo, gilt top, uncut, pp. 469. G. P. Putnam's Sons. Sold only in complete sets, per vol., $5 net.

Corpus Schwenckfeldianorum. Edited by Chester David Hartranft, Otto Bernhard Schlutter, and Elmer Ellsworth Schultz Johnson. Vol. I., A Study of the Earliest Letters of Caspar Schwenckfeld von Ossig. Large 8vo, pp. 661. Board of Publication of the Schwenckfelder Church, Norristown, Pa. Sold by subscription only, per vol., $7 net.

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